

रवि शाक्य

TEXTS FROM
NEPAL
No. 2

PRATIMĀLAKṢAṆAM

EDITED WITH AN INTRODUCTION, ENGLISH
TRANSLATION, NOTES AND APPENDICES

BY

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FRONTISPIECE.

PRATIMĀLAKṢANAM*

BY

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Introductory Remarks.

The Indian artists, like the artists of other countries,¹ followed from a very early time some definite canons of proportion in the carving of images. The *Purāṇas*, *Tantras*, *Āgamas* and *Silpaśāstras* contain these details which were worked out by the sculptors. It is very difficult to determine the exact date of many of these texts; it is probable, however, that the *Silpaśāstras* in general were compiled at a comparatively late period, though a very considerable portion of the materials they contain is much earlier in point of date than the age of their compilation. Of these texts on iconometry, a section of the chapter 57

* The original of this text which is being edited here is in the collection of the Darbar Library of Nepal. A copy of it was secured sometime ago by Dr. P. C. Bagchi, M.A., D.ès.Lettres, of the Calcutta University, who has kindly allowed me to edit it. It will be of interest to note here that this text was not only rendered in Tibetan and had, thus, found its place in the '*Tanjur*,' Tib. *bsTangyur*, literally "The translated doctrine," but was also translated into Chinese. The Chinese translation was brought by Dr. Kalidas Nag, M.A., D Litt., of the Calcutta University from China and is now with Dr. Bagchi. I am indebted to the latter for his kindly comparing for me the Sanskrit original with its Chinese and Tibetan versions.

¹ Mr. W. W. Hyde in his *Olympic Victor Monuments and Greek Athletic Art* writes (p. 67) "The doctrine of human proportions is very ancient, originating in Egyptian Art." From Mr. Jean Capart we learn (*cf. Egyptian Art*, p. 156) that the first canon employed by the Egyptians in the time of the Ancient Empire, 'divides an erect human figure over 18 squares, the highest of which ends, not at the top of the head, but at the top of the brow, thus leaving the dome of the skull outside, as well as the head-dresses or crowns which the Egyptian monuments display in such great variety. The knee falls over the 6th square, the upper part of the legs over the 9th, the shoulders over the 16th, the nose over the 17th. The head which occupies two squares, is thus $\frac{1}{9}$ th of the rest of the body. Under the same system, the sitting figure occupies 15 squares, plus the dome of the head,

of Varāhamihira's *Bṛhatsaṃhitā* (MM. S. Dvivedi's edition—Vizianagram Sanskrit Series) is extremely interesting; as in dealing with the various measurements of the different parts of images, the author refers to previous writers on the subject such as Nagnajit² and Vasiṣṭha. Bhaṭṭa Utpala, while commenting on his work, actually quotes from these writers, most of whose works have, up till now, been lost to us. Varāhamihira flourished in the middle of the 6th century A. D. or somewhat earlier; and the authors mentioned by him evidently wrote some time before that date. It is probable that iconological and other *śilpa* works in general were composed in the early centuries of the Christian era when there was a great impetus to image-making due to the systematic development of the doctrine of *bhakti*, the growth of sectarianism in religion and other causes.

Lepsius sought for the basis of these canons in the length of the foot, Wilkinson in the height of the foot; C. Blane claims to have discovered it in the length of the medius.³ It will be of interest to note in this connection that the width of the middle digit of the medius was sometimes regarded as the unit of measurement by the Indian artists. Mr. Hyde very properly remarks (*op. cit.*, p. 68) that the greatest artists—architects, painters, and sculptors of all times have taught and practised the doctrine that certain proportions are beautiful, e.g., the proportion of the height of the head or the length of the foot to the whole body, or the length of the parts of the head or body to other parts. In modern times, we have only to mention such names as those of da Vinci, Duerer, Raphael and Flaxman. In Greek days there were many artists who formulated such canons of proportions. Greek sculptors followed ratios of proportions so closely that we have statues of various schools which are distinguished by fixed proportions of parts, such as the Old Attic, Old Argive, Polykleitan, Argive-Sikyonian or Lysippan, etc. Some of these schools used the foot as the common measure, while others used the palm, finger or other member. "An oft-quoted saying of Polyclitus is to this effect 'Successful attainment in art is the result of minute accuracy in a multitude of arithmetical proportions.....' Polyclitus not only published his theory of sculpture in a work called 'The Canon,' but also having taught in that treatise all the proportions of the body, he carried his theory into practice by constructing a statue according to the prescriptions in the treatise, *The Canon*" (E. A. Gardner, *Six Greek Sculptors*, pp. 118 and 120).

² This author was at one time a recognised authority on Indian fine arts especially painting. He was regarded as one of the three art teachers, the other two being, Viśvakarmā and Prahlāda. Laufer, in his edition of *Citra-lakṣaṇa*, says that Nagnajit was an old artist who portrayed figures of gods and was probably regarded as an incarnation of Viśvakarman. In fact, as the same German author informs us, the first chapter of the treatise edited by him is designated as the *Citralakṣaṇa* of Nagnajit (*Nagnajitcitralakṣaṇa* or *Nagnavrata*).

But texts bearing iconometrical rules though apparently general in their application, that have so far been noticed and some edited by scholars,³ are mostly in connection with images of the Brāhmanical divinities. Information about the icons of various Buddhas, Buddhasāktis and Bodhisattvas (both male and female) are collected in the *Sādhana-mālā* of the Vajrayāna literature, mostly compiled in Tibet and Nepal. But those which have so far been edited are mostly iconographic in character⁴; very few of them, if any, contain any detailed reference to the various measurements of the different bodily parts of these Buddhas and Bodhisattvas. So, any text which deals with the iconometry of these types of images, is certainly of unique interest for the purpose of studying Buddhist iconography.

In the introduction to his edition of *Citralakṣaṇa*,⁵ Dr. Laufer refers to the fact that in Tanjur under the title 'the art of representation' (Darstellende Kunste) are included the following four works, viz., (1) *Daśatālanyagrodhaparimaṇḍala buddha-pratimālakṣaṇanāma*, (2) *Sambuddhabhāṣita pratimālakṣaṇa-vivaraṇanāma*, (3) *Citralakṣaṇam*, (4) *Pratimāmānalakṣaṇanāma*, all of which were translated into Tibetan from Sanskrit. He further remarks that the Sanskrit originals of these texts are in all probability lost to us. Mr. Phanindra Nath Bose, however, writes⁶ that among the manuscripts (Sanskrit ?) which were

³ For disquisitions on the measurements of Indian images (mostly Brāhmanical in character), the reader is referred to, Hadaway, 'On Some Indian Śilpaśāstras, in *Ost-Asiatische Zeitschrift*, 1914; T. A. G. Rao, *Tālamāna or Iconometry*, *Mem. Arch. Surv. of India*, No. 3; Rao, *Elements of Hindu Iconography*, Vol. I, Part II, Appendix B.

⁴ M. A. Foucher, *Iconographie Bouddhique*. B. T. Bhattacharya, *Sādhana-mālā*, Vols. I and II, Gaekwar Oriental Series; *Buddhist Iconography*.

⁵ B. Laufer, *Das Citralakṣaṇa*. Introduction, pp. 1-2.

⁶ P. Bose, *Pratimāmānalakṣaṇam*, Introduction, p. ii. It is evident that due to an oversight, the author puts down here that he is editing the text of *Pratimālakṣaṇa*; he correctly designates the text in the other parts of his edition, as *Pratimāmāna-lakṣaṇam*. This text is, according to him, described in the Tibetan version in two ways viz., (1) *Pratimāmāna-lakṣaṇam* by the sage Ātreya, and (2) *Ātreya-tilaka*; while the Sanskrit original suggests three different names, viz., (i) *Devilakṣaṇam*, (ii) *Ātreyalakṣaṇam* and (iii) *Ātreyatilaka* (P. Bose, *op. cit.*, Introduction, p. v). But, it may be observed here that *Devilakṣaṇam* can

presented to the Viśvabhāratī Library by the Nepal Durbar, were found the first three of the four mentioned above; he chose to edit *Pratimālakṣaṇam* (*Pratimāmānalakṣaṇam*) with its Tibetan version, promising at the same time that the two other Śilpa MSS. would also be edited by him in due course.

The text which is being edited here may not be exactly the same as the second in Liaufer's list mentioned above. In its colophon, it is described as *SamyakSambuddhabhāṣita* [Buddha]-*Pratimālakṣaṇam* whereas in the Tibetan list, the name is slightly different. There were evidently two manuscripts, one a commentary on the other, as we know from Dr. Cecil Bendall's *Catalogue of Buddhist Sanskrit Manuscripts* (p. 200) in the Cambridge University. Nos. III and IV under Add. 1706 (about which Bendall remarks "A collection of palm-leaf fragments and volumes of works chiefly on ritual, the construction of images, etc.) in that *Catalogue*⁷ are described in their colophons as *SamyakSambuddhabhāṣitabuddhapratimālakṣaṇam* and *Sambuddhabhāṣitapratimālakṣaṇāvivarana*, respectively. Dr. Bendall informs us that the latter is a commentary on the former. The Viśvabhāratī MSS. as referred to by Mr. P. Bose is probably another copy of the same commentary as is the case with that which found place in the *bsTangyur*. It may be noted, however, that there is no mention of this text either in Dr. R. L. Mitra's *Sanskrit Buddhist Literature of Nepal* or in MM. H. P. Sastri's *Catalogue of Sanskrit Manuscripts in the Durbar Library of Nepal*. Another interesting point to be taken notice of in connection with this text is that it has been elaborately

on no account be described as standing for one of the names of this text; for it appears from another manuscript copy of the same text in the possession of Dr. P. C. Bagchi in this manner: *iti devīlakṣaṇam aṣṭatālaṁ*, which can only mean that the devī icons are specified by eight tāla measurement; again, the section on *aṣṭatāla* in Mr. Bose's text contains this distinct reference to the *aṣṭatāla* measurement of the goddesses—*dirghaṁ cāṣṭamukhaṁ kuryāt devīnāṁ lakṣaṇam budhaiḥ* (88).

⁷ I am indebted to Dr. P. C. Bagchi for his drawing my attention to it. He has also kindly helped me with a copy of the pages of the unpublished text called *Kriyāsamuccaya*, in a section of which our text has been elaborately commented on.

commented on by the author of the treatise called *Kriyāsamuccaya*, an elaborate work on Buddhist rituals, in its pages 186b-189b (the work is unpublished).

A few more words about the general features of this short text will not be out of place here. It begins with a salutation to Buddha ; then partially imitating the manner of the much earlier Buddhist *sūtra* works, it introduces Buddha himself as the expounder of the details about his own image to his chief interlocutor, Śāriputra ; and the other characteristic feature of *sūtra* writings, *viz.*, the words, *evam mayā śrutam*, in the beginning, though absent in our copy, is present in the Cambridge University original.⁸ No mention, however, is made either of the author or its date of composition. Another peculiarity of the earlier *sūtras* is imitated ; there are a few lines of prose in its beginning, by way of introducing the subject and then the *gāthā* portion of the text begins. There is some doubt as to the exact spot where the prose portion ends and verse commences ; but on a comparison with its Chinese translation, it appears that ‘*svenāṅguli-pramāṇena śataṁ viṃśatyuttaram*’ is probably the first line of the latter. Again, many are the lines of the verse which do not find their place in the Chinese rendering ; it is very likely, if not certain, that these were interpolated in the body of the original text after it had been translated into Chinese. The portions which are not in Chinese are put inside brackets, in the body of the text. Grammatical mistakes and unintelligible terms are very few many of which can be explained as copyist’s mistakes. Thus, the term *salalitatvaṁ* which is unintelligible in this context occurs in the 5th line of the prose portion ; similarly, the enigmatic term *kukunī* is found in the 25th couplet ; but both these have been satisfactorily emended with the help of another text called *Kriyāsamuccaya*, referred to

⁸ Dr. Bendall writes about it. “ A short treatise in two parts on images, probably more or less in imitation of Varāhamihira’s work (*Pratimālakṣaṇam*, Ch. 58 of *Bṛhatsaṁhitā*) just noticed. The work is in regular *sūtra* form, beginning : *Namaḥ sarvajñāya. Evam mayā śrutam...*”

above, the correct words substituted being *salīlatvaṃ* (the commentator explains it by adding *tribhaṅgatvādi guṇena*) and *kaphoṇi* respectively. The couplet—*Etāni ca samastāni lakṣaṇāni vicakṣaṇaḥ | Atyantaśāntakāyārthaṃ yathasau(o)-bhaṃ prakalpayet*—which occurs in the end of the Cambridge University original, is absent in our copy. Five couplets, however, which have no definite and organic connection with the subject-matter of this text, though occurring in the end of our copy, have been given no place in the body of the text, edited here. Lastly, this small manuscript of about 50 verses not only deals with the rules of measurement to be adopted in making the Buddha figures, but also, in connection with the delineation of the general features of the images, incidentally refers to some of the more important beauty marks or characteristic signs⁹ which are always to be found, according to the canons, in a great man's person.

The problem of the date of composition of this text is very difficult to be solved. The fact that it or its commentary has been translated into Tibetan and Chinese¹⁰ definitely proves that it is not of a recent date. The collection of palm-leaf fragments and volumes of works chiefly on ritual, the construction of images, etc., described by Bendall in his catalogue (referred to above) has only one amongst them, *Khaḍgapujāvidhi* by name, which has got the date 381 N.S. (1261 A.D.) in its colophon. From the similarity of the characters in which *Sambuddha-bhāṣita-pratimālakṣaṇa* was written with those of the above-mentioned dated work, Bendall fixed the age of the former in the 13th century A.D. There is no doubt about that being its later limit; but that does not preclude the suggestion that the work might have been composed a few centuries earlier. It is

⁹ *Mahāpuruṣalakṣaṇāni* : These are 32 main ones ; while 80 minor ones (*aśītyanuvyūjanāni*) are also mentioned. A full list of these are given in Buddhist canonical work : both early and late,—the early ones being usually silent about the 80 minor ones.

¹⁰ Dr. Bagchi informs me that it was rendered into Chinese from its Tibetan version.

very likely that the work was originally composed by some pious Buddhist śilpācārya in Eastern India and later it found its way to the adjoining country of Nepal. Some definite internal evidences which are to be discussed in our notes also tend to the conclusion that the work was composed some considerable time earlier than the 13th century A.D.

TEXT AND ENGLISH TRANSLATION

ओं नमो बुद्धाय ॥ बुद्धो भगवान् चैतवने विहरति स्म । तुषितवरभवनात्मातु-
 र्धर्मदेशनादागतकालसमये शारिपुत्रो भगवन्तमेतदवोचत् ॥ भगवन् भगवति गते¹
 परिनिर्वृते वा श्राद्धैः कुलपुत्रैः कथं प्रतिपत्तव्यं । भगवानाह ॥ शारिपुत्र मयि
 गते परिनिर्वृते वा न्यग्रोधपरिमण्डलं कायं कर्तव्यं । यावत्कायं तावदव्यामं ।
 यावदव्यामं तावत्कायं ॥ पूजासत्कारार्थं प्रतिमा कर्तव्या । सर्वाङ्गोपाङ्गावयवस्थौल्य-
 लावण्य-सलीलत्वम्² ॥ कृत्वाकारं³ शिरस्कन्धं संस्थितोष्णीषेत्वादिसुसंस्थानात् ।
 तवाऽऽयामविस्तारोच्छेद सन्धिवन्धनिर्गमैः ॥ [प्रमाणं बोधिसत्त्वानाम् सुगतानाञ्च
 प्रवक्ष्यामि तच्छृणु । तत्र तावत्प्रमाणं बोधिसत्त्वानां ।]

Om, Salutation to Buddha.

Buddha, the Holy One was staying (then) in the Jeta-
 vana. When he had come back from the noble Tuṣita heaven
 after initiating his mother into the *dharma*, Śāriputra said to the
 Worshipful One, "Oh Lord! When you go (else where) or attain
parinirvāṇa, how will you be honoured by the noble and respec-
 table disciples (of yours). The Master replied 'Oh Śāriputra!
 When I go (elsewhere) or attain *parinirvāṇa*, my body (image)
 of *nyagrodhaparimanḍala* (for explanation see note) type should
 be made; (*i. e.*) the full height of the figure should be equal to
 its width across the chest along the line of the arms fully out-
 stretched. The image should be made for worship and reverence;
 and it should have all its main and subordinate limbs (marked by
 proportionate) stoutness, loveliness, beauty and grace. Its head

1 Our copy has भगवता गते. भगवता विना is in the Cambridge MSS.

2 सलीलत्वम् विभङ्गत्वादिगुणेन (from *Kriyāsamuccaya*). सललीलत्वम् in our copy.

3 In the *Kriyāsamuccaya*, just before कृत्वाकारं occurs सप्तोत्सृष्टः commented on in the
 following manner. सप्तोत्सृष्टेति सप्तावयवाः उत्सृष्टाः उच्छृष्टा उन्नताश्चेति ... कतमे पदद्वयं हस्तद्वयं
 स्कन्धद्वयं ग्रीवाचेति ... किञ्चिदुन्नतरि उच्छेधः । *Sattussado* is one of the 32 great man's signs in Pāli
 Texts.

खेनाङ्गलिप्रमाणेन शतम् विंशत्युत्तरं ।

[बुद्धानां पञ्चविंशत्युत्तरं]

चतुरङ्गलमुष्णीषं केशस्थानन्ततोदयं ॥१॥

सार्धत्रयोदशो मात्रा मुखभागश्च तत्तयं ।

ललाटं नासिकाश्चाधं चिबुकान्तं तृतीयकं ॥२॥

चतुरङ्गलं ललाटन्तु तुल्यं नासिकया भवेत्^४ ।

साधिकं चिबुकान्तन्तु चिबुकं द्व्यङ्गलं भवेत् ॥३॥

and shoulders should be like an umbrella (*i.e.*, rounded like it at the top) and *Uṣṇīṣa* and other things should also be well-placed (on its head). It should be of (proportionate) length, breadth and thickness and (should bear) joints, sinews or tendons (*bandha*) and orifices (*nirgama*). [Now, listen to what I say about the (height) measurement of (the figures of) the Bodhisattvas and Sugatas; thus the height of the former should measure 120 times its own *āṅgula*, while that of the latter 125 times the same.]

(The measurement of the Buddha images) should be 120 times its own *āṅgula*; the *uṣṇīṣa* (the protuberance on the skull) should be 4 *āṅgulas* and the scalp, twice the same (1). The face should be $13\frac{1}{2}$ *āṅgulas* and it should be divided into 3 parts, *viz.*, the forehead, the portion beneath it up to the bottom of the nose, and thence to the end of the chin (2). The forehead, like the nose, should be 4 *āṅgulas*; the portion below the nose up to the end of the chin should be a little ($\frac{1}{2}$ *āṅgula* acc. to the Chinese version and $1\frac{1}{2}$ according to the Sanskrit text) in excess; and the chin should be 2 *āṅgulas* (3). The length (here height) of the chin from the orifice (of the mouth) is said to be 4 *āṅgulas*; the two temples, extending from the root of the ears

^४ ललाटनासिकाधचिबुकान्तं चतुर्यवाधिकचतुरङ्गलं एतेनार्धत्रयोदशमात्रामुखभागः. This Kr. S. commentary seems to give us here the correct interpretation; the copy is a bit faulty, here. Four *yavas* are equal to half an *āṅgula* and so, if each of the three divisions of the face be $4\frac{1}{2}$ *an.*, then the total becomes $13\frac{1}{2}$ *an.*

आयामम् निर्गमाच्चैव चतुरङ्गलमिष्यते ।
 चतुरङ्गलौ कपोलौ तु कर्णमूलादविनिःसृतौ ॥४॥
 हनुः स्याच्चतुरङ्गलोच्छेदोविस्तारो द्वाङ्गुलश्च सः ।
 साधिकः परिपूर्णः स्यान्महासिंहहनुर्यथा ॥५॥
 अधरो द्वाङ्गुलायामो निर्गमोच्छेदमात्रिकः ।
 मध्ये स्याच्छोभना रेखा स्रक्कणी^५ मात्रिके स्मृतौ ॥६॥
 चतुरङ्गलमायामं वक्त्रं कुर्याद्विचक्षणः ।
 यथोपपन्नस्थानाश्चत्वारिंशद्व्यशनाः स्मृताः ॥७॥
 [उत्तरोष्ठोङ्गुलार्धः स्यात्तथैवोच्छेदनिर्गमः ।]
 त्रिभागाङ्गलिका कार्या गोजी तस्योपरि स्थिता ॥८॥

should be 4 *āṅgulas* each (4). The jaw (*hanu*) should be 3 *āṅgulas* in its thickness (? height or length) and 2 in its breadth ; it should be full (fleshy) and a little in excess (?) as the jaws of the great lion (5). The lower lip is to be 2 *āṅgulas* in length, while the orifice (of the mouth), 1 *mātrā* (i.e., an *āṅgula*) in height ; and there should be a beautiful line in the middle, and the sides of the mouth (*sṛkkaṇī*) should measure 1 *mātrā* (6). The wise should make the mouth 4 *āṅgulas* in length ; and forty teeth are known to be attached to their proper places (in the gum) (7). [The upper lip should be $\frac{1}{2}$ an *āṅgula*, while its height and *nirgama* (the meaning of 'orifice' does not fit in here ; may it mean *upamāna*, which is another of its meaning ? But that also will not explain the line here) should also be the same] ; the *gojī* (the short vertical dimple between the centre of the upper lip and the nasal septum) placed above it should be made (to measure) 3 parts of an *āṅgula* (8). The nose (at its base) is to be 2 *āṅgulas* in width and $1\frac{1}{2}$ *āṅgulas* high ; and the circular orifices (*śrotasī*) of the nose are known (to measure),

⁵ श्रक्कणी, in our copy, is meaningless. स्रक्कणी is in the Kr. S. commentary which lays down एकाङ्गुले स्रक्कणी ।

नासा द्वाङ्गुलविस्तारा सार्द्धमङ्गुलमुन्नता ।
 अर्द्धाङ्गुले समे वृत्ते नासायाः श्रोतसौ स्मृते ॥८॥
 नासावंशः समो मध्ये विस्तारेणार्द्धमात्रिकः ।
 नेत्रान्तरेऽङ्गुलो ज्ञेयो नेत्रे च चतुरङ्गुले ॥९॥
 [विस्तारो द्वाङ्गुलं मध्ये] तयोस्तारा त्रिभागिकी ।
 दृष्टिः स्यात्पञ्चभागेन [द्वाङ्गुलं त्र्यङ्गुलं तयोः] ॥१०॥
 अङ्गुलस्य चतुर्थींशो विस्तृतोऽक्षिसमुद्भूतः ।
 पद्मपत्राकृतिं कार्यं नेत्रकोशोऽङ्गुलत्रयं ॥११॥
 [करवीरसमं सूत्रं नेत्रयोर्नासिकापुटे ।
 तारासमे च चिबुके सृक्कणी परियोजयेत् ॥१२॥]

$\frac{1}{2}$ an *āṅgula* (9). The nasal septum between the two is to be $\frac{1}{2}$ a *mātrā* in its width; and (the space) between the two eyes is known as 1 *āṅgula* and the eyes 4 *āṅgulas* (10). (The eyes) should be 2 *āṅgulas* in width in the middle, and the pupils thereof, 3 parts (of an *āṅgula*); the eyesight (*dr̥ṣṭi*?) should be 5 parts, 2 and 3 *āṅgulas* of the same (the meaning of this line is not at all clear; in Chinese, in place of this obscure line, it is simply laid down that 'the pupil is right in the centre of the eye') (11). The globular ball (*samudgaka*) of the eye is $\frac{1}{4}$ of an *āṅgula* wide; the sockets of the eyes (measuring) 3 *āṅgulas* (each) should be made in the shape of a lotus leaf (12). The wings of the nose should be in the same line with the *kara-vīra* (? the red flesh in the near-side corner) of the eyes; and the two lateral ends of the mouth should be placed in the same line with the pupils and the (two lateral ends of the) chin (13). The intermediate space between the two eye-brows should be made $1\frac{1}{2}$ *āṅgulas* wide; and it should be known (that there is) an

6 The *Kriyāsamuccaya* here refers to 3 types of measurement of the eyes of 3 types of divinities, thus : क्रोधानान्तु कुटिला बुद्धानां ध्यानदृष्टीनां त्रिविधविस्ताराद् द्वाङ्गुलं यदावधिकायामाश्वापाकारं बोधिसत्त्वानां चतुर्यवविस्तारात् विंशतियवायामात् उत्पलं सर्वासां शृङ्गारस्त्रीनां अष्टादशयवायामि त्रिविध-विस्तारान्मत्स्योदराकारं ।

अन्तरन्तु भ्रुवः कार्यं विस्तृतं सार्द्धमङ्गुलं ।
 मध्ये चोर्णावविज्ञेया शुभा पूर्णन्दुसन्निभा ॥१४॥
 [नासिकासमसूत्रोर्णा तथा मूर्ध्वजसंस्थितः ।
 शिरोमणिः सविज्ञेयः सुप्रभो विमलस्तथा ॥१५॥
 चतुरङ्गलमुच्छेदाक्षलाटोपरिमस्तकं ।
 कृत्वाकारं शुभं नीलं दक्षिणावर्तमूर्ध्वजम् ॥१६॥
 भ्रूरेखा स्याच्चतुर्मात्रा [कर्णाग्रं चापि तत्समम्] ।
 निःसृतौ द्वाङ्गुली कर्णौ तयोः पत्रार्द्धमात्रिकः ॥१७॥
 उच्छेदो मात्रिको ज्ञेयः श्लिष्टः श्रोत्रो र्द्धमात्रिकः⁷ ।
 अङ्गुलस्य चतुर्थांशः कर्णावर्तसु⁸ विस्तरः ॥१८॥
 सार्द्धमात्रेऽङ्गुले द्वे स्यात्कर्णस्त्वन्तरभागतः ।
 पार्श्वौ स्यातां यथाशोभं केशाश्चापि तथैव च ॥१९॥

urnā, auspicious and shining like a full moon, in the middle (14). The *urnā* should be in the same line with the nose ; then, the crest jewel (? *śiromaṇi*) placed among the hair should be known as lustrous and spotless (15). The auspicious, umbrella-shaped head of blue colour, with the hair all turning towards the right, is above the forehead and 4 *aṅgulas* in height (16). The line of the brow should be 4 *mātrās* and the upper portion (or outer side ?) of the ear, also the same ; the ear (should be) 2 *aṅgulas* extended outside (*niḥsṛtau*?) and their leaves are $\frac{1}{2}$ a *mātrā* (17). (Their) height should be known as 1 *mātrā* and the upper leaves of the ears should be $\frac{1}{2}$ a *mātrā* ; and the space between the temple and the earholes, $\frac{1}{4}$ of an *aṅgula* in extent (18). The ear in its inner side should measure 2 *aṅgulas* by $1\frac{1}{2}$ *mātrās* ; locks of hair should likewise be appropriately (shown) on its side (19). The lobe of the ear (should be) $5\frac{1}{2}$ *mātrās* in length.

⁷ श्लिष्टश्रोत्र is not clear. The *Kr. Sam. MSS.* puts here तयोरुच्छेपत् चतुर्थेवं । So, the reading may be उच्छेपत्रोर्द्धमात्रिकः, meaning that the upper leaf of the ear should be $\frac{1}{2}$ a *mātrā*.

⁸ The *Kr. Sam. MSS.* explains कर्णावर्तः thus :—कपोलकर्णद्वयोर्मध्ये कर्णावर्तः कलिकाकारो द्वियवः ।

अर्द्धपञ्चममात्रञ्च कर्णलता तु दीर्घतः^९ ।

कर्णात्कर्णान्तोविज्ञेयो मस्तकोऽष्टादशाङ्गुलः ॥२०॥

चतुर्दशाङ्गुलं पृष्ठं तयोरन्तरमिष्यते ।

चत्वारिंशन्मात्रकञ्च शिरः स्यात्परिणाहतः ॥२१॥

ग्रीवोच्छेदाच्चतुर्मात्रा विस्तारादष्टमात्रिका ।

परिणाहाच्च कर्तव्या चतुर्विंशतिमात्रिका ॥२२॥

ग्रीवान्तान्यङ्गुलान्यष्टौ स्कन्धांसौ द्वादशाङ्गुलः ।

[चितान्तरांसौ वृत्तश्च स्कन्ध ! स्यात्तत्क्षणावितः ॥२३॥]

चत्वारिंशन्मात्राणि बाह्वौ चायाममिष्यते ।

बाहुर्विंशतिमात्रसु प्रबाहुः षोडशस्तथा ॥२४॥

(In Chinese, the measurements of the different sections of the ear are thus put down; the ear-hole $\frac{1}{2}$ an *āṅgula*; hanging branch 4 *āṅgulas*; the largeness section, *i.e.*, the width, 2; inside the ear, up and down, $\frac{1}{4}$; the depth of the connecting canal, $2\frac{1}{2}$; the leaf of the ear, $4\frac{1}{2}$; the end of the ear, 5.) The head, from one ear to the end of the other (should be) 18 *āṅgulas* (20). The back (of the head) between them (the ears) is known as 14 *āṅgulas*; the periphery of the head, however, should be 40 *mātrās* (21). The neck is to be 4 *mātrās* high and 8 *mātrās* wide; while its circumference should be made 24 *mātrās* (22). The two ends of the neck are to be 8 *āṅgulas* and the shoulder (*skandhāṁsa*; *skandha* and *āṁsa* mean the same thing; are both used here for the sake of the metre ?) 12 *āṅgulas* (In Chinese, it is put in this manner: the ends of the neck reach up to the points of the shoulders which measure equally 12 *āṅgulas*); there is no furrow between its shoulders which should be endowed with auspicious marks (23). The length of the two arms is known to be 40 *mātrās*; (of which) the upper arm is to measure 20, and the forearm 16 (24). The palm (or hand proper—*hastāgra*) from the wrist is said to be 12 *āṅgulas* (in length); while, the elbows

⁹ The reading in our copy, कर्णपञ्चमयाङ्गुलतः, is not clear. The *Kr. Sam.* tells us that the कर्णलता, *i.e.* the ear-lobe is 4 *āṅ.* long (कर्णलता चतुरङ्ग लौ दीर्घतः).

[द्वादशाङ्गलहस्ताय मणिवन्ध्याप्रकीर्तितम् ।
 कफोष्णीमणिवन्धयोरायामङ्गलं स्मृतम् ¹⁰ ॥२५॥
 बाहोर्मध्यपरिक्षिप कार्यो विंशतिमात्रिकः ।
 प्रबाहुः षोडशांशः स्याद्विष्टको मणिवन्धने ॥२६॥
 आयामं सप्तमं पाणौ तलविस्तारपञ्चकं ।
 शङ्खं चक्रं तले न्यस्तं पद्मं च कुलिशाङ्कुशम् ॥
 [संलक्षणरूपिण्यो लेखाः कार्याः पृथग्विधाः ॥२७॥
 पञ्चाङ्गलायता मध्या पर्वाङ्गीना प्रदेशिनी ।
 अङ्गुलार्धविहीना तु कर्तव्या स्यादनामिका ॥२८॥
 अनामिकातः पर्वीना कर्तव्या तु कनीयसो ।
 त्रिपर्वाङ्गुलयः सर्वाः पर्वाङ्गेन नखाः शुभाः ॥२९॥
 मणिवन्धोपरिष्ठात्तु सोऽङ्गुष्ठश्चतुरङ्गुलः ।
 [तावानेव परिक्षिपः पर्वाङ्गेन नखश्च सः ॥३०॥]

and the wrists are to be known 1 *āṅgula* each in length (25). The circumference of the middle of the arm is 20 *mātrās* ; that of the forearm should be 16 such parts and that of the wrist, twice 6, *i.e.*, 12 *āṅgulas* (26). The palm of the hand (excluding the fingers) is to be 7 *āṅgulas* in length and 5 in breadth ; conch-shell, discus, lotus, thunderbolt and elephant goad should be placed (*i.e.*, carved or marked) on the palm and different other auspicious and beautiful signs should be made (*i.e.*, drawn on the palm) (27). The medius is 5 *āṅgulas* in length ; the index finger is less by half a digit (*parva*) ; and the ring finger should also be made less by $\frac{1}{2}$ an *āṅgula* (*i.e.*, $4\frac{1}{2}$ *an.*) (28). The little finger should be made less than the ring finger by 1 digit ; all the fingers have 3 digits and the auspicious nails should be $\frac{1}{2}$ a digit (in each case) (29). The (distance) of the thumb above the wrist is 4 *āṅgulas* ; the periphery of the thumb (whose length is 4 *an.*) is also the same ; its nail is $\frac{1}{2}$ a *parva* (30). The

¹⁰ The reading in our copy कूकूनीमणिवन्ध्यामङ्गलं स्मृतम् is evidently wrong. The *Kr. Sam.* commentary helps us to correct it as above.

अङ्गुष्ठात्तु प्रदेशिन्या अन्तरं त्र्यङ्गुलं स्मृतं ।
 कनोयसौ मणिवन्धाङ्गवेत्पञ्चाङ्गुलायता ॥३१॥
 अग्रहस्तपरिक्षिपो विज्ञेयो द्वादशाङ्गुलः ।
 देर्घ्यात्तृतीयभागः स्यात्स्वाङ्गुलीनां परिग्रहः ॥३२॥
 ग्रीवाहृदययोर्मध्ये सार्द्धद्वादशमात्रिकः ।
 हृन्नाभ्योश्च तथा चैव स्तनयोरपि चान्तरम् ॥३३॥
 स्तनयोरुपरिष्ठाच्च कक्षे कार्यं षडङ्गुले ।
 तदूर्ध्वं पुनरास्कन्धं नवमात्रा प्रकीर्तिता ॥३४॥
 उरसोऽपि च विस्तारः पञ्चविंशतिमात्रिकः ।
 परिणाहादुरः कार्यं विस्ताराच्चिगुणं शुभं ॥३५॥
 स्तननाभ्यन्तरे चैव षोडशाङ्गुलमिष्यते ।
 अवेधः सन्धिरन्धाभ्यां नाभिमण्डलमङ्गुलम् ॥३६॥
 नाभिमध्यात्परिक्षिपः षट्चत्वारिंशदङ्गुलः ।
 अष्टादशाङ्गुलं चैव विस्तारेण कटिर्भवेत् ॥३७॥

distance of the index finger from the thumb is known as 3 *āṅgulas* ; (while) the (space) between the wrist and the ring finger (should measure) 5 *āṅgulas* in length (31). The circumference of the fore-part of the hand (of the middle of the palm ?) should be known as 12 *āṅgulas* ; while the same of its own fingers should be three parts (? or really $\frac{1}{3}$) of its length (32). The (distance) between the neck and the chest will be $12\frac{1}{2}$ *mātrās* ; the distance between the two breasts as well as that between the chest and the navel (should be) the same (33). The two armpits should be made 6 *āṅgulas* above the breasts; again, the height from that (? armpit) up to the shoulders is declared to be 9 *mātrās* (34). The width of the chest is 25 *mātrās* ; (while) its circumference should be made 3 times its width and be auspicious (35). The distance between the breasts and the navel is known to be 16 *āṅgulas* ; the 1 *āṅgula* (deep) navel should be unintersected by joints and holes (?) (36). The circumference (of the trunk) round the middle of the navel, is 46 *āṅgulas* ; (while) the waist is to be 18 *āṅgulas* in its width (37). The

नाभिमेद्वान्तरश्च स्यात्सार्द्धद्वादशमात्रिकः ।
 तदर्धेन तु मेदः स्यादायामपरिणाहतः ॥३८॥
 पञ्चमात्राऽऽयतौ लम्बौ वृषणौ चतुरङ्गुली ।
 पञ्चमात्राणि चत्वारि विस्ताराऽऽयामतस्तयोः ॥३९॥
 ऊरु समाहितौ कार्यौ पञ्चविंशतिमात्रिकौ ।
 [सुविस्तारं तयोर्मध्यं मापयेद्द्वादशाङ्गुलम् ॥४०॥]
 परिणाहोऽपि कर्तव्यं शुभं षट्त्रिंशदङ्गुलम् ।
 (?)अष्टाविंशत्यङ्गुलञ्च मध्यवेष्टनं जानुतः¹¹ ॥४१॥
 सन्धिबन्धश्चतुर्मात्रा त्रिद्विकं जानुगुल्फकं ।
 [गूढगुल्फशिरास्थित्वं सुकुमारौ तलौ शुभौ ॥४२॥]

distance of the penis from the navel should be $12\frac{1}{2}$ *mātrās* ; the penis should be half that (size) in its length and circumference (33). The testicles should be 5 *mātrās* in width and 4 in length (39). The joined thighs should be made 25 *mātrās* ; the full width of the middle of these two should be measured 12 *aṅgulas* (40). Their circumference (in the middle) too should auspiciously measure 36 *aṅgulas* (in Chinese 32) ; the circumference of the middle of the knee is 28 *aṅgulas* (41). The *sandhibandha* is 4 *mātrās* and the knee-cap and heel are 3 and 2 (*aṅgulas*) respectively ; the heel, veins and bones being hidden, the feet are handsome and auspicious (42). The forelegs should be straight and tapering and 25 *mātrās* in length ; the circumference of the middle of these two, should measure 21 *mātrās*

¹¹ In our copy, this line is incomplete ; it is : मध्ये चतुरङ्गुलानु ... जानुतः. Our emended reading is based on the Chinese rendering as well as on the *Kr. S.* commentary. The Chinese version tells us that the circumference of the knee is 28 *aṅgulas*. The *Kriyāsamuccaya* lays down here उरुमध्यवेष्टनेन द्वाविंशदङ्गुलं जानुवेष्टनमष्टाविंशत्यङ्गुलं. It may be observed here, that our copy differs from the *Kriyāsamuccaya* as well as the Chinese version regarding the measurement of the circumference in the middle of the thighs ; the former says it should be 36, while both the latter lay down 32.

ऋजुवृत्तायते जङ्घे पञ्चविंशतिमात्रिके ।

तयोर्मध्ये परिणाह एकविंशतिमात्रिकः ¹² ॥४३॥

चतुर्दशाङ्गुलाऽऽयता गुल्फान्ताश्चतुरङ्गुलम् ।

गुल्फादुद्वादशकायामः पादः पादार्धविस्तरः ॥४४॥

पार्श्वौ द्व्यङ्गुलविस्तारौ पार्श्वौ च चतुरङ्गुले ।

[षडङ्गुलं सुविस्तारं त्रिगुणं परिणाहतः ¹³ ॥४५॥]

पञ्चाङ्गुल्योद्विपर्वाणि पर्वार्द्धेन नखाः स्मृताः ।

पञ्चाङ्गुलं परिन्नेपादङ्गुलस्तत्रङ्गुलायतः ॥४६॥

अङ्गुलकसमा चैव सायामेन प्रदेशिनी ।

षोडशाष्टाष्टभागेन शेषाः हीनाः परस्परम् ॥४७॥

अङ्गुल्यो मात्रिकोच्छेदादङ्गुलः सार्धमात्रिकः ।

तत्र ताम्रनखाः सर्वा अङ्गुल्यः कोमलायताः ॥४८॥

(43). The end of the heels is 4 *angulas*; the length of the feet from the heel is 12 (*angulas*) and their width is half (that of their length, i.e., 6 *an.*) (44). (In Chinese, the measurements of these parts of the legs are given thus :—the width from the ends of the *gulpha* 2 *an.* ? and down 4 *an.* ; the distance between the convexes is 3 *an.* ; the base of the foot 10 *an.* ; the thick portion 2 *an.* The side (of the feet) is 2 *angulas* in width and the back of the feet (*pārṣṇī*) is also 4 *angulas*, its full width is 6 *angulas* and is 3 times this in its circumference (45). The five toes (consist of) two digits, and the toe-nails are known to be $\frac{1}{2}$ a digit each ; the diameter (? outside measurement of all the 5 toes taken together) is 5 *angulas* and the big toe is 3 *angulas* in length (46). The second toe is equal to the big toe in its length ; and each succeeding toe is less by 16, 8 and 8 parts from its immediately preceding one (47). The height of the toes is 1 *mātrā*, while that of the big toe is $1\frac{1}{2}$ *mātrās* ; all these

¹² It is different in *Kriyāsamuccaya* which gives us 2 measurements, thus ;
जंघामध्यवेष्टनं चतुर्विंशत्यङ्गुलं जंघाधोवेष्टनमेकविंशत्यङ्गुलं.

¹³ This line is explained in *Kr. S.* thus : पादशयोरधः पार्श्वौ चतुरङ्गुले अर्धलङ्घतः षडङ्गुले तिर्यक्विस्ताराच्च परिणाहेनाष्टादशाङ्गुले.

कूर्मपृष्ठसमौ पूर्णौ पादौ वहिरलङ्कृतौ ।

समश्लिष्टोन्नताच्छिद्रौ सुप्रतिष्ठितलक्षणेः ।

तयोस्तलं सुचक्रादि चित्राकारन्तु कारयेत् ¹⁶॥४८॥

इति सम्यक् संबुद्धभाषितं प्रतिमालक्षणं समाप्तं ॥

toes bear copper-coloured nails and are tapering (? *komalāyatā*) (48). The two feet are full (*i.e.*, raised or convex) like the back of the tortoise ; and according to the (canons) of signs (? 32 signs of great men), (the feet) should be well-planted, joined (to the ground) and though raised, will not have any interstice (between them and the ground); the soles thereof should be made of beautiful shape and bear on them wheel and other (auspicious marks) (49).

Thus ends the *Pratimā-lakṣana* as expounded by the Supreme Buddha.

¹⁶ Just after couplet No. 49, our copy has the following verses before it ends :—
पादाधूतं प्रशंसन्ति सर्वज्ञा हतकिल्बिषाः ॥ कुक्कुटाण्डान्तिलाकारं चतुरस्रं सुवर्तुलं ॥ सर्वसामान्यलिङ्गानां
मुखमेतच्चतुर्विधं ॥ महानरसुरस्त्रीणां कुक्कुटाण्डान्तिलाकृतिः । लावण्य दर्शनीयं तत्कारयेत्तन्मुखद्वयं ॥
प्रेतभूतपिशाचानां रत्नसां विकृताकृतिः ! मण्डलं चतुरस्रं कारयेत्तन्मुखद्वयं ॥ समा दृष्टिः प्रसन्ना च बुद्धानामव-
लोकने । नाधीनोर्ध्वं न दैव्येन संयुक्तं सर्वदर्शिना ॥ Some sort of commentary also occurs on these
lines in *Kriyāsamuccaya* in the following : कुक्कुटाण्डान्तिलाकारं चतुरस्रं मण्डलं सर्वसामान्यलिङ्गानाम्
मुखाकृतिं चतुर्विधां संबुद्धानां महावज्रधराणाञ्च मुखं कुक्कुटाण्डाकारं लोचनादिदेवकन्यानां तिलविलम्बाकारं
मैत्रेयादिमहाबोधिसत्वानां महावज्रधरवत् मुखं खड्गैलम्बोदरक्रोधानां मण्डलाकारं इत्तमुखं ललितक्रोधानां
तु बोधिसत्ववत् प्रेतादीनां तु चतुरस्रमुखं लावण्यदर्शनं मुखद्वयं चतुरस्रं मण्डलं मुखद्वयं विकृताकारं
समादृष्टिं प्रसन्नास्ये सोम्यनिम्बावलोकने नोर्ध्वं नन्देययुक्तेऽधः कर्तव्ये सर्वदर्शिनमिति । These lines as
well as many more following them, in *Kriyāsamuccaya*, prove that the couplets left out in
our edition formed part of another comprehensive treatise dealing with various other types
of images ; somehow, they came to be incorporated by the copyists in this text on Buddha
images only. I have not included these lines in this edition as they seem to have no organic
connection with our text.

NOTES.

तुषितवरभवना.....समये—

The reading in the original was मातुङ्गानादशनावगत, etc. Evidently that was a copyist's mistake. Our substitution मातुर्धर्मदेशना-दागत helps us to extract some meaning out of the otherwise unmeaning passage. Apparently, the text here means that the Master was questioned by Śāriputra when the former had come back from the Tuṣita heaven after his mission of preaching the principles of Dharma to his mother there had successfully ended ; he was staying then in the Jetavana at Śrāvastī with his pupils. The form धम्मदेशना is very old and frequently occurs in Pali Buddhist literature ; cf. *Vinaya*, I. 16 ; *Dīgha Nikāya*, I. 110. But we have not been able to ascertain the significance of using both काल and समय ; it is very likely that there is something wrong here in this copy.

न्यग्रोधपरिमण्डलं...तावत्कायं—

Nyagrodhaparimaṇḍala kāya is the 20th one of the 32 signs of great men (द्वात्रिंशन्महापुरुषलक्षणानि) in the list given in *Mahāvīyūtpatti*. These signs are also mentioned in earlier works like *Mahāpadānasuttāntā*, *Lakkhana Suttanta Lalitavistara*, *Dharma-pradīpikā*, etc. The author of our text here renders the whole of this passage in Sanskrit which we meet with in Prakrit in earlier literature ; thus, in the *Mahāpadāna suttānta*, it occurs *Ayam hi devakumāro nigrodha-parimaṇḍalo, yāvatakvassa kāyo tāvatakvassa vyāmo, yavatakvassa vyāmo tāvatakvassa kāyo*. (Rhys Davids, *The Dīgha Nikāya*, Vol. II, p. 18.) Dr. Rhys Davids translates this passage thus : “ His proportions have the symmetry of the banyan tree (literally, the banyan circumference ; it was believed that a banyan always measured the same, like

the diameter of a circle, in height as in width) :—The length of his body is equal to the compass of his arms, and the compass of his arms is equal to his height" (*Dialogues of the Buddha*, Part II, p. 15). Prof. Grünwedel's rendering of the term as 'his figure is like that of the banyan tree' (*Buddhist Art*, p. 161) is a bit obscure. We can quote several passages from comparatively early Sanskrit texts where this characteristic sign of a great man is referred to. Thus Sītā when describing her husband Rāma before Rāvana while the latter was about to abduct her in the forest of *Pañcavati*, says: सर्वलक्षणसम्पन्नम् न्यग्रोधपरिमण्डलं । सत्यसन्धं महाभागमहं राममनुव्रता ॥ ३३ ॥ (*Rāmāyaṇa*, Aranyakāṇḍa, 47.33). The following passage from *Matsya-purāṇa*, Ch. 118, quoted in *Sabdakalpadrūma* about *nyagrodha-parimaṇḍala* is interesting, for it also correctly explains the significance of this peculiar term :—

महाधनुर्धराद्यैव त्रेतायां चक्रवर्तिनः ।

सर्वलक्षणसम्पन्ना न्यग्रोधपरिमण्डलाः ॥

न्यग्रोधौ तु स्मृतौ बाह्व्यामो न्यग्रोध उच्यते ।

व्यामेन उच्छ्रयो यस्य अध ऊर्ध्वं च देहिनः ।

समोच्छ्रयो परीणाहो न्यग्रोधपरिमण्डलः ॥

Bhaṭṭa Utpala while commenting on verse 7 of Ch. 68 of *Bṛhatsaṃhitā* (this chapter deals with *Pañcamanuṣyavibhāga*) quotes the following verse from Parāśara :

उच्छ्रायः परिणाहसु यस्य तुल्यं शरीरिणः ।

स नरः पार्थिवो ज्ञेयो न्यग्रोधपरिमण्डलः ॥

This verse is further explained by Utpala while commenting on the first line of verse 7 referred to above (the line runs thus :—षष्ठवतिरङ्गुलानाम् व्यायामो दीर्घता च हंसस्य ।) in this manner : हंसस्य षष्ठवतिरङ्गुलानाम् व्यायामः पृथुता च भवति । प्रसारितमुज्ज्वलस्य प्रमाणमित्यर्थः । दीर्घता चौच्चम् षष्ठवतिरङ्गुलानामिव ॥ Thus it appears from all this that this term lays special stress

on the unusual length of the arms (cf. the 18th one of the 32 great signs :—*Sthitānavanatapralambabāhutva—Mahāvvyutpatti; thitako va cnonamanto ubhohi pāṇi-talehi jannukāni parimasati parimajjati—Mahapadānaṣuttānta*) and the width of the chest. Prof. Grünwedel remarks thus on this characteristic feature of the long arms : “The long arms are specially strange. With the Hindus as with the Persians, this is an old mark of noble birth. In old Persian names and cognomens, with which the Indian may be compared, this peculiarity is manifested ; I need only recall ‘Longimanus’ which corresponds to an old Persian epithet Darghabāzu, Old Indian Dīrghabāhu, and to the Persian name translated by the Greeks—Megabazos, Old Indian Mahabāhu, etc.” (*Bud. Art*, p. 162.) Might this simian characteristic be in some way or other connected with some of the human ancestral traits ? It will be of interest, in this connection, to refer to the special significance of this characteristic sign न्यग्रोधपरिमण्डल in its application to the female body ; for this, the verse quoted in *Śabdakalpadruma* from *Śabdamālā* will be helpful :

स्तनौ सुकठिनौ यस्या नितम्बे च विशालता ।

मध्ये क्षोणा भवेद् या सा न्यग्रोधपरिमण्डला ॥

In the light of this late verse which might be reminiscent of much earlier tradition about the ideas of female beauty, the very early free standing statues like the Besnagar and Didārganj *yakṣiṇīs* or such relievo figures as those of *Śirimā devatā* and other *yakṣiṇīs* and *devatās* of Bharhut and the *Vṛkṣakās* of Sānchi and the female figures of Amarāvati, can be regarded as representing this type of feminine grace.

Hardy explains the term *Nyagrodhaparimaṇḍala* thus : “His body was high, like a banyan tree, and round like the same tree, i.e., the breadth was proportioned to the height” (*Manual of Buddhism*, p. 369). Dr. R. L. Mitra’s interpretation of this *lakṣaṇa* is correct. He writes : “The body of Prince Sarvārtha-siddha is as long as his fathom” (*Lalitavistara*, Translation,

Bibliotheca Indica, p. 143). His note on it (*ibid*, p. 170) is also interesting : "The Sanskrit *nyagrodha*, which means both a fathom and the banyan tree, has been taken in the latter sense by the Chinese translator. A perfect human figure measures as long as the fathom, and in the *Sāmudrika* this is reckoned to be an auspicious sign. The Tibetans take it to imply the simious peculiarity of the hands reaching below the knee."

तत्रास्यामविस्तारोच्छेदः निर्गमेः—

The first three words in this line, *viz.*, *āyāma*, *vistāra* and *uccheda* are the names of different kinds of measurement ; the first denotes the measurement of the length, the second of the width and the third of the thickness or height, of the object to be measured. These are the same as *māna*, *pramāṇa* and *unmāna* respectively, three of the six kinds of measurement described in Sanskrit authorities ; the other three are *parimāṇa*, *upamāna* and *lambamāna*, *i.e.*, the measurement of girths or of the periphery—the terms for this used in this text are *parimāṇa* and *parikṣepa*,—the measurements of interspaces, and the measurements taken along plumb lines (*cf.* Gopinath Rao, *Elements of Hindu Iconography*, Vol. I, Part II, *The Uttama-Daśa-Tāla Measure*, pp. 4-5).

The last three words are interesting, as they are anatomical terms to be met with in ancient Indian medical works like that of *Suśruta*.

Sandhi (joints)—*Suśruta* speaks of two different kinds of *sandhis*, *viz.*, *cala* (flexible) and *acala* (inflexible) and he says that their number is 210. These joints are those of bones ; but the joints of the muscles, nerves and veins are innumerable (*Suś.*, *Śārīrasthānam*, Ch. V, 29). It is evident that only a few of these can be actually outlined in the images of the Buddha. But as regards the prominent delineation of the muscles, bones and joints in the figures of Buddha and other divinities, the two of the 80 lesser signs (अशीति अनुव्यञ्जनानि) of great men should be noted ; these two are निर्गूढशिरः and निर्यन्त्रिशिरः. A

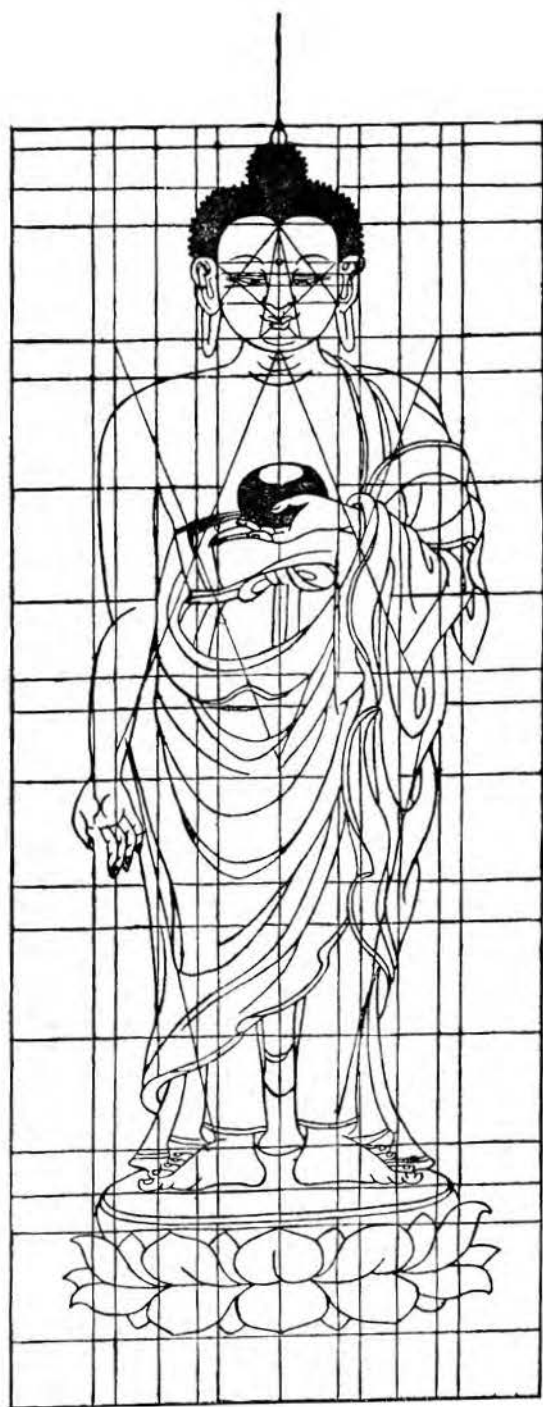


PLATE 1.

line from *Sukranītisāra* will also be of interest in this connection—गूढसम्यस्थिधमनौ सर्वदा सौख्यवर्द्धिनौ (Ch. IV, sec. iv, verse 146).

Bandhas (ligaments, tendons or sinews)—These are most probably referred to by Suśruta as the 16 *kaṇḍarās* (tendons) and 4 great *māmsarajjus*, because both these categories serve the purpose of binding, the former, the principal sections of the body, while the latter, the muscles. But in relation to images, the importance of these is practically immaterial.

Nirgamas (orifices or outlets)—These are the same as the 9 *srotas* (in the case of a female body, the number is 12) of Suśruta (*Sārīrasathāna*, Ch. V, 9: श्रवणनयन-घ्राणगुदमेढ्राणि नव स्रोतांसि नराणाम् बहिर्मुखानि—एतान्येव स्त्रीणामपराणि च त्रीनि;—इह स्तनयो-रधस्ताद्रक्तवहञ्च) and 9 doors of the author of the *Gītā* (cf. *Gītā*, Canto V, verse 13—नवद्वारे पुरे देही). Of these, all are properly delineated in the reliefs, with the exception of the last two. Sometimes, the word *nirgama* stands as a synonym for *unmāna*, the measurement of thickness and height (cf. T. A. G. Rao, *op. cit.*, p. 5) ; but the word is not used in this sense in the present text.

Pramāṇam—This term is used somewhat loosely in this text. This should properly mean the measurement of the width, *māna* or *āyāma*, etc., standing for that of the length. But here, as well as in a few other places of this text, the word signifies the latter.

खेनाङ्गुलिप्रमाणेन.....पञ्चविंशत्युत्तरम्—

Āṅguli served as a unit of measurement in India from very early times. In the *Śatapatha Brāhmaṇa* (10. 2. i. 2) the author says that Prajāpati measures the fire-altar by *finger-breadths* ; for the sacrifice being a man, it is by means of him that everything is measured here ; these fingers are his lowest measure (*tasyai-ṣāvamā mātrā yadaṅgulayak*) and the measurement is taken with the help of this lowest measure. Three different kinds of

*aṅgula*s can be distinguished : (1) a *mānāṅgula* or an absolute unit ; it was derived as we know from the *Bṛhatsamhitā* from the measurements of some natural objects :

जालान्तरगे भानौ यदणुतरं दर्शनं रजो याति ।

तद्विन्द्यात् परमाणुं प्रथमं तद्वि प्रमाणानाम् ॥

परमाणुरजो बालाग्रलिक्ष्यूकं यवोऽङ्गुलं चेति ।

अष्टगुणानि यद्योत्तरमङ्गुलमेकं भवति सङ्ख्या ॥

i.e., a mote in the sunbeam is known as *paramāṇu*, 8 such=1 *raja* ; 8 *rajas*=1 *bālāgra* ; 8 *bālāgras*=1 *likṣa* ; 8 *likṣas*=1 *yūka* ; 8 *yūkas*=1 *yava* ; 8 *yavas*=1 *Āṅgula* (*Bṛhatsamhitā*, 57, 182); (2) a *mātrāṅgula*, a relative unit, derived from the measurement of the middle digit of the medius of 'either the sculptor or the architect or of the rich devotee who causes a temple to be built or an image to be set up.' 'Another kind of *aṅgula* is obtained by dividing the whole length of the body of an image into 124, 120 or 116 equal parts : each of these divisions is called a *deha-labdha-aṅgula* or shortly *dehāṅgula*' (T. A. G. Rao, *op. cit.*, p. 2). This 'relative measure' was very frequently adopted by the artists in the construction of images. From calculations of measurements of some Buddha statues in the Indian Museum, I have come to the conclusion that this *dehāṅgula* is in some cases the same as the breadth measurement of the middle digit of the medius of the image. Thus the term *svena* (*svakīyena*) can be explained. But Dr. Fleet will not lay stress on this term *svena*=*sva-mānena*. He writes : "As regards the expression *sva-mānena*, it stands to reason that the measures must be taken according to an *aṅgula* or a cubit which is of a fixed standard length ; not according to the varying finger breadths and cubits of individuals who are to be measured." (*JRAS.*, 1911, pp. 208-09.) The term *svenāṅguli pramāṇena* is also significant, for the true sense of the term *pramāṇa* is emphasised here—*pramāṇa* referring to the width of the middle finger and certainly not its length. (For the length of the

medius serving as a unit of Greek measurement, see footnote of the Introduction, above.)

Another manner in which this 'relative' *āṅgula* unit was reached is referred to by the author of the *Sukranītisāra* ; this is the 4th part of the fist of the image ; cf. स्व-स्व-सुष्टेष्टतुर्योऽंशो ह्यङ्गुलं परिकीर्तितम् ; Ch. IV, sec. 4, verse 82. In the text of *Pratimāmāna-lakṣaṇam* edited by Mr. P. Bose, we practically find the same definition of the *āṅgula* in the first line of the verse 4 (पल्लवानां चतुर्भागे मापनाङ्गुलिका स्मृता) where in place of *muṣṭi*, the word *pallava* is used ; the latter may mean here the width in the middle of the palm of the hand (the width of the middle of the palm and that of the fist evidently is the same). The compiler of the *Pratimāmāna-lakṣaṇam*, however, does not expressly lay down whose *pallava* it is to be. But from the context in the *Sukranītisāra*, it appears that the fist of the image itself is meant.

In this connection, Utpala's comment, on Varāhamihira's statement स्त्रैरङ्गुलप्रमाणैः is to be noted : स्त्रैरङ्गुलप्रमाणैरिति प्रतिमायाः स्त्रैरात्मीयैरङ्गुलप्रमाणैः. Not only this, but Utpala's explanation of the unit *āṅgula* here is also interesting. He says : यस्मात् काष्ठात् पाषाणादिकाद् वा प्रतिमा क्रियते तद्वैर्घ्यं पौठप्रमाणविवर्जितं द्वादशभागविभक्तं कृत्वा तत्रैकोभागो नवधा कार्यः सोऽङ्गुलसंज्ञा भवति. Thus, according to Utpala, the unit *āṅgula* is the 108th part of the block of wood or slab of stone from which the image without its pedestal is to be made. His reason for this conclusion is given in the next line—यस्मादष्टाधिकमङ्गुलगतं प्रतिमाप्रमाणं वक्ष्यति, i.e., because the length of the image is said to be 108 *āṅgulas*. So, this unit is nothing but the *dehalabdha āṅgula* or *dehāṅgula* referred to above. But one remark can be made here with regard to Utpala's manner of defining the term *āṅgula*. He says it is the 108th part of the measured material from which the image is to be made, only leaving out the pedestal (*pīṭha*). If by *pīṭha*, he means the stele (the *pīṭhikā* or *pinḍika* and *prabhāvalī* combined) of the image, then he is quite correct. But if he means only the pedestal, then some difficulty arises here ;

because, from the portion of the material without the pedestal, not only the image itself, but also the *śiraścakra* (halo) of the image as well as the top section of the *prabhāvalī* was carved out. One other observation can be made in this connection; this division into 108th parts refers to *navatāla* images only, not to images of larger (*daśatāla* and *Uttamadaśatāla*) or smaller (*aṣṭatāla*, *saptatāla*, etc.,) proportions (but cf. our observations about *tāla* below). The following couplet from *Agnipurāṇa* (Vaṅgabāṣī ed., Ch. IV) can be referred to in this connection :

शिलां, शिल्पी तु नवधा विभज्य नवमेऽंशे ।
सूर्यभक्तैः शिलायान्तु भागं स्वाङ्गुलमुच्यते ॥

Our text lays down 120 *āṅgulas* as the length measurement of the Bodhisattva images and 125 *āṅgulas* of the Buddha images. In the Chinese rendering of this text, there is neither any reference to Bodhisattva images nor to 125 *āṅgulas* as the measurement of the Buddha ones; the Chinese translator simply lays down 120 *āṅgulas* as the length of the latter. If 12 *āṅgulas* be regarded as the length of the face (1 *tāla*—for its use in Indian literature, see later), then the Buddha image according to the Chinese version is of *daśatāla* measure. But as we shall see presently, according to our text the length of the face is equivalent to $13\frac{1}{2}$ *āṅgulas* (in the Chinese translation, $12\frac{1}{2}$ is put in place of $13\frac{1}{2}$; it should be observed here, that $12\frac{1}{2}$ multiplied by 10 is equal to 125, the whole length of the Buddha figure according to our Sanskrit original. Prof. Grünwedel says, on what authority he does not state, “The statue of Buddha should measure from the top of the *uṣṇīṣa* to the sole 125 fingers, so also the length of the outstretched arms measures 125 fingers” (*Buddhist Art*, p. 167, f. n. 1).

According to Varāhamihira the images of Dāśarathi Rāma and Vairocana Bali are to be made 120 *āṅgulas* in height, all the others being less than this measure, by 12 *āṅgulas*. But among the latter, three classes are distinguished *pravara*, *sama* and *nyūna* (*Brhatsamhitā*, Ch. 57, verse 30). I cannot help

quoting here at some length, a portion of the interesting comment of Utpala on this verse of Varāhamihira : शेषा अन्याः प्रतिमा द्वादशहान्या द्वादशकद्वादशकहीनत्वेन प्रवरसमन्यूनपरिमाणा भवन्ति । विंशत्यधिकादङ्गुलशताद् द्वादशोङ्गुलान्यपास्याष्टाधिकं शतमङ्गुलानां प्रतिमा प्रधाना भवति । ततोऽपि द्वादशकमपास्य षण्णवत्यङ्गुलसमा मध्यमा भवति । ततोऽपि द्वादशकमपास्य चतुरशीत्यङ्गुला न्यूनपरिमाणा प्रतिमा भवति । “स्त्रैरङ्गुलप्रमाणैर्द्वादशविस्तीर्णमायतं च मुखं”मित्यनेन न्यायेन या प्रतिमोक्ता साष्टाङ्गुलं शतमधिकं भवति यदत्रोक्तं “दशरथतनयो राम बलिश्च वैरोचनिः शतं विंश”-मित्यस्मिन् द्वादशानामङ्गुलानामधिकानां तैरधिकेन परिमाणः कार्यः सर्वावयवानाम् । एवं हीनत्वेऽप्यनुपात एवेत्यनुक्तं ज्ञायत इति ॥

One should refer in this connection to the *Uttama*, *madhyama* and *adhama tāla* measurements as quoted from *Kāraṇa* and other *āgamas* by T. A. G. Rao (*op. cit.*, pp. 6-7). But nowhere in the references quoted above is any image of any deity given such a height as 125 *āṅgulas* (the *Uttama daśatāla* measure is 124 *āṅgulas* only ; but this measure only appears in such comparatively late texts as the *Śilpaśāstras* and *āgamas*, not in earlier ones like Ch. 57 of the *Bṛhatsamhitā*).

Now another interesting point can be raised here with regard to the use of the word *tāla* in Sanskrit iconometrical works. We have carefully scanned the earliest extant work on iconometry (*Bṛhatsamhitā*, Ch. 57, earlier portion) and we have found that neither the text nor the commentary of Utpala on it explicitly refers to the word *tāla* or its equivalents, such as *vitasti*, *mukha*, *yama*, *arka*, *rāśi* or *jagatī*, serving as the higher unit of measuring the height of the image. Kāśyapa, also, as quoted at some length by Utpala (*Br. S.*, pp. 776-8) is silent about this feature of Indian iconometry. Our text too follows these earlier works and do not mention the word *tāla*. It however occurs in *Sukranītisāra*, where this higher unit is, for all times, made up of 12 *āṅgulas*, each of which, as we have seen above, is $\frac{1}{4}$ th part of the fist of the image, Ch. IV, sec. IV, v. 82 :

स्वस्व-मुष्टेष्टतुर्थोऽंशो ह्यङ्गुलं परिकीर्तितम् ।

तदङ्गुलैर्द्वादशभिर्भवेत् तालस्य दीर्घता ॥

The text of *Pratimāmāna-lakṣaṇa*, edited by Mr. P. Bose, supplies us with the same information in these lines :

द्वादशाङ्गुलितालं च वितस्तिर्मुखमेव च । (३)

पञ्चवानां चतुर्भागी मापनाङ्गुलिका स्मृता । (४)

Does this fact justify us in giving the text being edited by us a much earlier date than that of either the *Śukranītisāra* or *Pratimā-mānalakṣaṇam*? That *tāla* as a higher unit in iconometry was a later introduction seems to be proved by the fact that such terms as *daśatāla*, *pañcatāla*, etc., cannot be satisfactorily explained in their relation to the smaller unit *aṅgula*. I cannot help quoting the following lines from Gopinath Rao for elucidating my point : “The reader would be inclined to believe that the phrases *daśatāla*, *pañcatāla*, and *eka-tāla* mean lengths equal to ten, five and one *tāla* respectively, but unfortunately this interpretation does not seem to agree with the actual measurements ; for example, the total length of an image made according to the *Uttama-daśatāla* measurement is 124 *aṅgulas* and the *tāla* of this image measures $13\frac{1}{2}$ *aṅgulas* ; dividing the total length by the length of the *tāla* we find that there are only 9 *tālas* in it ; again, the total length of a *catustāla* image is 48 *aṅgulas* and its *tāla* is 8 *aṅgulas* and therefore there are six *tālas* in this set of proportions ” (*Tāla-māna* or *Iconometry*, p. 35). His authority as regards his assertion about the length of the *tāla* in the above cases, is the *āgama* literature (*cf.* his table in *op. cit.*, pp. 36-7). But he could not offer any satisfactory explanation of this discrepancy ; his remark “that there is no etymological significance clearly visible in the names given to the various proportions” (*ibid.*, p. 35) is no explanation. What seems to me to be the possible cause at its root, is the fact that originally there was no *tāla* unit of such varying measurements as referred to in the later *āgamic* literature ; over and above the smaller *aṅgula* unit, a higher one computed in terms of *aṅgula* was known but only used in differentiating between the *pravara*, *sama*, and *nyūna* images of Varāhamihira (*cf.* Utpala’s comment on these divisions

in the lines quoted above). This larger unit was composed of 12 *aṅgulas*, but never referred to as a *tāla*. Unfortunately Nagnajit's work has not been discovered and he as an author of this kind of literature is only known from Varāhamihira's reference to him and Utpala's quotation of one and a half verses of his (one will be referred to in the next note, the other line is **द्वाङ्गुला केशरेखैवं मुखं स्यात् षोडशाङ्गुलम्**); and so there is no knowing whether the 14 *aṅgula* lengthwise measurements of the face (for it refer to the next note) did actually serve the purpose of a higher unit. Thus, it is quite probable that the *tāla* of different measurements was comparatively a late feature in the iconometrical system of India. The earlier method of arriving at the smaller and higher units was a much simpler and practical one, while the later one seems to be somewhat unpractical and complex.

Mr. W. S. Hadaway explains *tāla* (he writes '*thalam* meaning a short span') and *aṅgula* in a slightly different way (*Some Hindu Śilpa Śāstras*, O. Z., 1914, p. 37). According to him, the actual image in order to be made in accordance with one definite system, should have its total height divided into one of 5 different sets of proportions, viz., 10, 9, 8, 7 or 5 equal parts of the whole height, i.e., *daśa*, *nava*, *aṣṭa*, *sapta* or *pañca tālas*, respectively; the *tāla* is now divided into 12 equal parts, each part being termed an *aṅgula* which is again divided into 8 equal parts called *yavas* for the purpose of more minute measurement. But from what has been written above about *aṅgula*, it is clear that on the authority of the earliest dateable text, the lower unit was derived independently of the higher one at an early age. It may be observed, however, that Mr. Hadaway based his conclusions not only on comparatively late South Indian texts but on the actual method followed by the modern South Indian *sthapatis*. There is, of course little or no difference in the resultant measure in both these methods.

सार्द्धत्रयोदशीमात्रा तत्तयम्—

Here the grammar as well as the metre is somewhat faulty ; but this may be due to the mistake of the copyist. The face, here, is $13\frac{1}{2}$ *mātrās* or *āṅgulas* (cf. *mātrāṅgula*) in length ; it is divided into 3 parts, viz., the portion from the hair-line to the place where the two brows join (*lalāṭa* = 4 *an.*), then the whole length of the nose (*nāsikā* = 4 *an.*), and last from below the septum of the nose to the end of the chin (*cibukāntam*—the measurement is not distinctly mentioned here, but the author simply remarks that it is *sādhika* and does not expressly state the length of the last portion as $5\frac{1}{2}$ *an.*). But from *Kriyā-samuccaya*, we get $4\frac{1}{2}$ *an.* as the length of each of the three parts of the face. The Chinese translator has put $12\frac{1}{2}$ in place of $13\frac{1}{2}$, the above three constituent sections of the *mukha* measuring 4, 4 and $4\frac{1}{2}$ *āṅgulas* respectively. Varāhamihira, in his *Br̥hatsamhitā*, Ch. 57, v. 4, says that the length as well as the width of the face should be 12 *āṅgulas*; but he, at the same time, refers to the *Drāviḍa* measurement referred to by Nagnajit, where the length of the face is 14 *āṅgulas*, while its width is 12. Utpala actually quotes this couplet from Nagnajit's work :—

विस्तीर्णं द्वादशमुखं दैर्घ्येण च चतुर्दश ।

अङ्गुलानि तथा कार्यं तन्मानं द्वाविडं स्मृतं ॥

[In *passim* it may be pointed out that Mr. T. A. G. Rao was not quite correct when he made the following statement : 'the quotation also incidentally informs us that Nagnajit was possibly a Dravidian author on *Śilpa-śāstra*' ; because the manner in which this *Drāviḍa* school of measurement is referred to by Nagnajit rather shows that he was other than a Dravidian by race.]

Mention may be made in this connection of Varāhamihira's enumeration of the characteristic features of the *mālavayas* (one of the 5 classes of men, viz., *haṁsaḥ*, *śaśaḥ*, *rucakaḥ*, *bhadraḥ*, and *mālavayaḥ* born when the planets *Br̥haspati*, *Śanaīścara*, *Maṅgala* [*Kuja*], *Budha* and *Sukra* are ascendant respectively); these are : prominent nose, long arms of equal length reaching to the

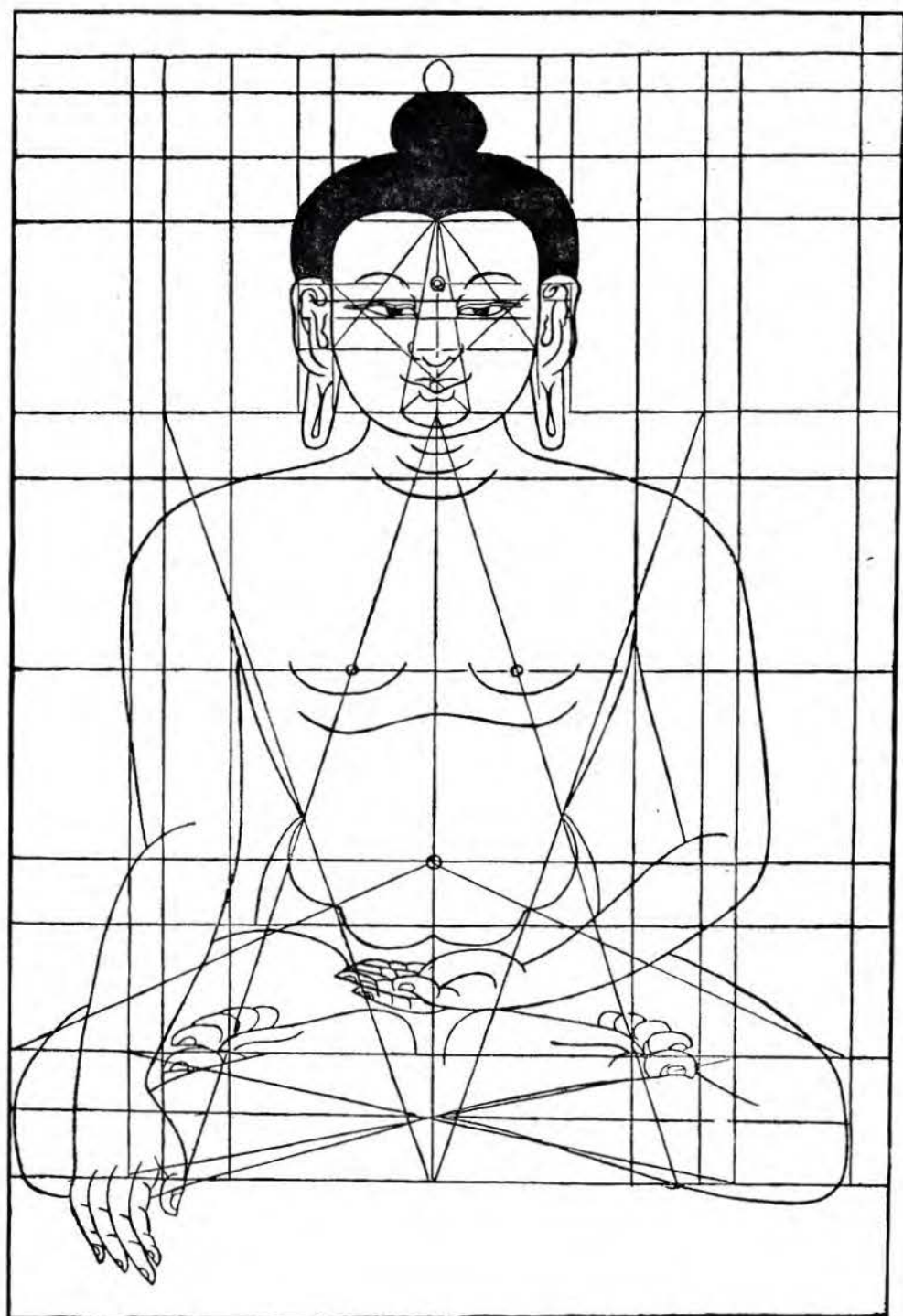


PLATE 2.

knees, fleshy joints, handsome body, lean in the middle (all these remind us of some of the 32 signs of the great Buddha) and the length of his face is 5+8 (पञ्चाष्टौ चोर्ध्वमास्यं) etc. Utpala thus comments on these words :

पञ्च च अष्टौ च पञ्चाष्टौ त्रयोदशाङ्गुलानि । ऊर्ध्वमास्यमूर्ध्वमानेनास्यं
चिबुकाललाटान्तं यावत् त्रयोदशाङ्गुलं भवति (Br. S., Ch. 68, v. 10 and
Commentary). It may also be observed here, that the $13\frac{1}{2}$ as
the length of the face was not put in place of the original 12 or
 $12\frac{1}{2}$ in our text, quite accidentally by the interpolator; for as
my remarks in the last note will prove, that $13\frac{1}{2}$ was actually
regarded as the length of the *mukha* or *tāla* in the *Uttamadaśa-*
tāla types of icons, in the later period. In the original Sanskrit
text, the length of the face was probably put in as 12 or $12\frac{1}{2}$
as the Chinese version shows; and in a later recension of the
same text, $13\frac{1}{2}$ was put in its place by one who was perhaps
conversant with the peculiarities of the *Uttamadaśa-tāla* measure-
ment.

हनुः—In the *Taittirīya Upaniṣad* (1,3), the words *uttarā-*
hanu and *adharāhanu* occur in the sense of upper and lower
jaws respectively. Varāhamihira (Ch. 57, 5) says द्वे अङ्गुले च
हनुनी; Utpala comments on it thus: हनुनी द्वे द्वे अङ्गुले च विस्तृते ।
मुखगलसन्धी हनुनी. So, according to Utpala, 'the place where
the face and the neck join is the *hanu*' (it is certainly not
'chin,' as Mr. T. A. G. Rao puts it in his *Tālamāna*, p. 77; it
more appropriately refers to the jaw). It is however, very
difficult to measure this part of the images and test the accuracy
of these iconometrical texts.

महासिंहहनु—*Simhahanu*, or (the possession of) the lion-like
jaws, is the 11th of the 32 *Mahāpuruṣa-lakṣaṇas*. According to
the *Lalitavistara* text (*Lalitavistara*, Bib. Indica edition, p. 136),
Simhahanu was the name of the Bodhisattva's grandfather.
Rhys Davids translates the *lakṣaṇa simhahanu* thus: his jaw is as
a lion's, i.e., with the lower jaw relatively fuller than the upper'
(*Dialogues of the Buddha*, part II, p. 15, f.n. 8).

चत्वारिंशददशनाः स्मृताः—*Catvāriṃśaddantaḥ* is the 6th one of the 32 *Mahāpuruṣa-lakṣaṇas* (*Mahāvīyutpatti* list). It is hardly necessary to point out that the reference to this characteristic sign is thoroughly out of place here; for no Buddha image with mouth open and teeth bare is known. It is interesting, however, to note how in ancient India, the possession of more than the natural number of teeth was regarded as an auspicious characteristic of great men : cf. the description of the divine dwellers of the Śvetadwīpa as **षष्ट्या दन्तैर्युक्ताः** (*Mahābhārata*, XII. 135. 11).

गोची (गोजी)—It is “the short vertical dimple between the centre of the upper lip” and the nasal septum (not the bridge of the nose, as wrongly put down by T.A.G. Rao in his ‘*Tālamāna*,’ p. 113). In the *Bṛhatsaṃhitā* (Ch. 57, v. 9), it is called *gocchā* whose width is put down there as $\frac{1}{2}$ an *aṅgula*.

नासावंश—Nasal septum. Mr. Rao explains *vaṃśa* as ‘the bridge of the nose, same as *puṣkara* (the wall between the nostrils)’ but the term ‘bridge’ in this connection, refers to the upper outer end of this wall, while *nāsāvaṃśa* here means its lower base ; so it is correctly rendered into English by the word ‘septum.’

नेत्रान्तरऽङ्गुले ज्ञेयो, etc.—In the Chinese version, the distance between the eyes, is spoken of as 8 parts; if these be *yavas*, then 8 such would comprise a *mānāṅgula*. But, even so, it may not be an absolute unit. The *dehāṅgula*, (relative unit) is divided into 8 parts, each of which may be designated as a *yava*. It is very likely the relative unit is referred to in a round about way in the Chinese version.

दृष्टि.....तयोः—The sense is not quite clear here. About the proportions of the different sections of the eye, the following couplet from *Bṛhatsaṃhitā*, Ch. 57, 11 is of practical use :

दृष्टः लमितोऽक्षिकोशो द्वे नेत्रे तच्चिभागिका तारा ।

दृक्तारा पञ्चांशो नेत्रविकाशोऽङ्गुलं भवति ॥

The third *carana* in this couplet is meant to describe the same peculiarity which is so obscurely referred to in our line. Utpala comments on this *carana* thus : **दृक्तारा मध्यवर्तिनी कुमारी अङ्गुलद्वयपञ्चांशः पञ्चांशभागः**. But we do not see the reason for this insistence on eye-sight (*dr̥ṣṭi*) in our text. In the Buddha figures of the Gupta period and afterwards, the eyes are generally half closed and a sort of dreamy down-cast look is discernible on the face. In Gandhāra specimens of inferior merit and other indifferent productions of the mediaeval period, however, an unseemly stare is present.

Samudga is the pupil and *tārā*, the eye ball (**नेत्रमध्ये कृष्णो भागः**, Utpala), whereas *dr̥ṣṭi* is 'the centre of the pupil of the eye' (T. A. G. Rao, *op. cit.*, p. 113). In stone or wooden images, unless they were painted, there was practically very little need on the part of the sculptors for these particulars; but in painted images, in pictures and in some metal ones which were inlaid with little bits of silver or other precious metals, these minute directions were to a certain extent necessary (*cf.* the Nālanda miniature brass and bronze images of Buddhas and Bodhisattvas, where eye balls and *urnās* are marked by the insertion of little bits of silver).

In the Chinese translation of this text, the *samudga* is $\frac{1}{8}$ th in place of $\frac{1}{4}$ th.

करवीरसमं सूत्रं.....परियोजयेत्—

This couplet is completely omitted in the Chinese version. But it contains some helpful instructions to the sculptor. He is to place the lateral ends of the wings of the nose in the same line with the *karavīra* of the eyes while the two lateral ends of the mouth (*śṛṅgaṇī*) as well as of the chin should be placed in the same line with the eye ball.

Karavīra is a little known word. Varāhamihira lays down (Ch. 57, 13) that it should measure an *aṅgula* and be marked in the near corner of each eye. Utpala explains it thus : **करवीरकं दृषिकेति प्रसिद्धम्**. Gopinath Rao remarks (*op. cit.*, p. 113)

“*Karavīra*,(?) some part connected with the eye (something at the end of the eyes. Is it the red flesh?)” The author of the *Kriyāsamuccaya* correctly explains करवीर as नासासमीपं नेत्रान्तः.

उर्णा—*Urñakeśa* is the 4th of the 32 *Mahāpuruṣa-lakṣaṇas* (the 31st one in the *Mahāpadāna* list). As our text informs us it should be marked in the middle between the two inner ends of the eye brows. It means ‘tuft of hair.’ In the Chinese version, nothing about *urñā* is mentioned; but in its place, it is laid down there that the shape of the eye-brow should be like the first moon. Prof. Grünwedel’s remark about this is interesting : “The tuft (*urñā*) between the brows must have had its origin in the superstition that men whose brows run into each other are specially gifted. The representations of Buddha give the *urñā* in the form of a small round protuberance over the root of the nose, which in older and more modern figures is frequently replaced by a pearl and so on” (*Buddhist Art*, p. 162). But it may be remarked here that in the Buddha figures of different periods, both in India and Indonesia, the *urñā* is not invariably present. In the Buddha figures from different parts of Gandhāra it is almost always marked (for a possible exception, see *Buddhist Art*, p. 169, figure 117, the face of which is described by the author as ‘an austere, rather cold, Hindu face with a coarse moustache’); in the seated Buddha figure (N.S. 3936) in the Gandhāra room, Indian Museum, there is a slight depression in the place of *urñā*, and as the image shows traces of paint, the *urñā* might have been painted in colours; in N. S. 4820 also a seated Buddha in the same place, a hole $\frac{1}{10}$ th of an inch deep and $\frac{1}{2}$ an inch in diameter, just above the bridge of the nose, definitely proves that originally a precious stone was inserted in the hollow, thus serving the purpose of *urñā*. In the Buddha figures from Mathurā, it is occasionally present; so, Coomaraswamy’s statement that, ‘there is no *urñā* in the early Kuṣāṇ Buddha type’ (*HIIA*, p. 57) is to be taken with some reservation. Thus, in the two standing Buddha images in bay No. 1 of the Gupta gallery, Indian

Museum, as well as in the standing one reproduced in Coomaraswami's *History of Indian and Indonesian Art* (pl. XL, fig. 158; the original is in the Mathurā Museum), it is conspicuous by its absence; whereas, in others which are usually earlier in point of date (the standing Mathurā images referred to above are probably to be dated in the 5th century A. D.) it is clearly shown (*cf.* the Kāṭrā Buddha image of the early Kuṣāṇa period in the Mathurā Museum, Coomaraswamy, *op.cit.*, pl., XXIII, fig. 84; also *cf.* the seated inscribed image in bay No. 1 of the Gupta gallery of the Indian Museum and No. A, 4, *M. M. cat.*, p. 49 & pl., XVa, where the *urṇā* is not a raised protuberance, but a tiny space just above the bridge of the nose marked off by a circle with a dot inside it); *in passim* it may be remarked that the *urṇā* very seldom looks like a curled tuft of hair; I know of only one Buddha image (J. I. in the Indian Museum and it hails from Java), where *urṇā* is really shown as a curl of hair, turned in accordance with the textual injunction from left to right. Almost all the Buddha images, whether standing or seated, of the Gupta period do not bear this mark at all; there is no doubt that here was a distinct departure on the part of the indigenous artists from one of the conventions adopted by the Hellenistic artists of Gandhāra. But curiously enough a Bodhisattva figure from Sarnath (Fig. S. 26 in the Gupta gallery of the Indian Museum) bears this mark in almost the same manner as the seated Buddha in red sandstone in the Indian Museum, noticed above. The colossal copper image of Buddha found at Sultangunj near Bhagalpur and now in the South Kensington Museum, dated by Coomaraswamy in the 5th century A. D., does not bear this mark on the forehead. In the Nalanda bronze miniatures of Buddha, as well as stone figures, this is almost invariably present, which is the case with the other mediaeval Buddha figures hailing from other parts of India. As regards Indonesian Buddha images, the artists there, generally followed the example of the early medieval Indian sculptors.

It will be of interest to remark, in this connection, that the place where *urnā* is shown on the Buddha statues, is occupied by the *tilak* in the medieval Viṣṇu images ; in Śiva figures, the god's third eye is put on the identical spot. But it may be pointed out that in these cases also, the artists (specially of Gupta period) took liberties of their own ; thus, in the beautiful Śiva figure in the collection of the Indian Museum (Ms. 3. Anderson's *Catalogue*, II, p. 349) the third eye is conspicuous by its absence ; but Śiva in the inscribed Śiva-Pārvatī image from Kosam (d. 458-9 A. D.) bears on its forehead the third eye placed side-ways in the middle.

शिरोमणिः.—This term is to be literally translated as the 'Crest jewel.' It is most likely the same as *uṣṇīṣa* which has already been mentioned in the prose portion of the text (**कुत्राकारः शिरःस्कन्धा संस्थितोऽणीषेत्यादि सुसंस्थानात्**). It is one of the most important and interesting *mahāpuruṣa-lakṣaṇas*. The early Buddhist texts like *Mahāpadāna* and *Lakkhana suttāntas* of the *Dīgha Nikāya* (Vols. II & III) refer to it as *uṇhīsaṣīsa* ; in later Sanskrit Buddhist texts such as *Mahā-Vyutpatti*, etc., it is referred to as *uṣṇīṣaśiraskatā*. The exact interpretation of this peculiarity of a Buddha, especially in connection with its representation in Buddhist iconoplastic art of different periods, has engaged the attention of many a scholar. Prof. Grünwedel, on the authority of previous scholars like M. E. Burnouf and on the basis of M. Fouceaux's translation of this term in Tibetan *Lalitavistara*, rendered *uṣṇīṣa* as "a cranial protuberance" (*Bud. Art*, p. 162). The exact significance of this *lakṣaṇa* has since then been discussed by various scholars such as M. A. Foucher (*L'Art Graeco-Bouddhique du Gandhāra*, t. II., p. 295 etc.), L. A. Waddell (*Ostasiatische Zeitschrift*, 1915, pp. 131-68), A. C. Coomaraswamy (*J. R. A. S.*, 1928, pp. 815 ff.) among others and different explanations have been given.

There is no doubt, that at a time when our text was composed, the term *uṣṇīṣa* was understood to mean a peculiar 'abnormal development of the upper surface of the skull into a

small truncated cone covered with flesh, skin and hair' (Watters); and in some places of this iconographic text about Buddha image, this is most probably alluded to as the pure (विमलः), and effulgent (सुप्रभः) crest-jewel (शिरोमणिः), evidently being taken as something concrete which represented *bodhiñāna*, the wisdom par excellence. But, that in the earlier days this was not the sense attributed to this term is not only proved by Buddhaghosha's explanation of it, but also the original etymological sense of the word *uṣṇīṣa*. This word at first meant 'a turban,' usually 'a royal turban,' which was derived from its etymological sense, "a protection from the sun," "sun-shade," and this was always the premier significance attached to it. Buddhaghosha explained the *lakṣaṇa uṣṇīṣasīsa* as referring to the well-developed forehead (*paripuṇṇanalātatañ*) and the well-developed head (*paripuṇṇaasīsa*) of the *Mahāpurisa* or Buddha. Dr. Rhys Davids remarks about the explanation of Buddhaghosha : "In either case, the rounded highly developed appearance is meant, giving to the unadorned head the decorative dignified effect of a crested turban and the smooth symmetry of a water-bubble." Thus, according to Dr. Rhys Davids, Buddhaghosha explains the term in two different ways. But, both the senses of *paripuṇṇanalātata* and *paripuṇṇasīsa* seem to be comprised under the term from the context in Buddhaghosha's commentary (*Dialogues of the Buddha*, Pt. II, page 16 f. n. 4). In any case, the silence of Buddhaghosha about the later sense of the term *uṣṇīṣa* is significant. The learned commentator's twofold explanation of this *lakṣaṇa* can be better understood, if we refer to the *śīraḥlalāṭa-lakṣaṇas* of great men in Brāhmanical literature such as the *Mahābhārata*, *Bṛhatsamhitā* and *Sāmudrikaśāstra*. The great gods Nara and Nārāyaṇa, visited by Nārada in the *Vadarikāśrama*, are characterised by 'heads like umbrellas,' which sign is described as a *Mahāpuruṣa-lakṣaṇa* (Mbh., XII, 343, 38 :—आतपत्रेण सदृशे शिरसो देवयोस्तयोः । एवं लक्षणसम्पन्नौ महापुरुष-संज्ञितौ ॥. Varāhamihira describes the heads of *Cakra-varttins*

as resembling the shape of an umbrella (Br. S., Ch. 67, v. 79: **कृत्वाकारैः शिरोभिरवनोशाः** ; Utpala's comment: **कृत्वाकारैश्चक्राकृतिभिरूर्ध्वभागविस्तृतैरवनोशा राजानः**). The *Sānudrikaśāstra* tells us that he whose head resembles an open umbrella or the breast of a young lady is destined to be a *sārvabhauma* monarch (*Sānudrika Ś*, Venkateśwara Press, Bombay, p. 78). Buddhaghosha's other explanation of the sign as referring to the high broad expanse of the forehead can be understood by similar passages in Brāhmanical literature referring to the *lalāṭa-lakṣaṇas* of kings and great men. Thus Varāhamihira says that the rich (great) men are characterised by foreheads like a half-moon in appearance ; men with broad *śukṭis* (portions of skull-bone) are instructors of persons (Br. S., Ch. 67, vs. 30-2 ; **धनवन्तोऽर्द्धेन्दुसदृशेन ललाटेन ; शक्तिविशालैराचार्यता**). The *Sānudrikaśāstra* also tells us the same thing in this couplet :

विपुलमूर्ध्ममधिकमुन्नतमर्द्धेन्दुसम्मितं राज्यम् ।

प्रदिशत्याचार्यपदं शक्तिविशालं नृणां भालम् ॥

(p. 74). Thus, from a simultaneous consideration of the Buddhist as well as Brāhmanical texts about the characteristic features of great men's heads, we can conclude that the real meaning of this term had at first nothing to do with the sense of the abnormal peculiarity in Buddha heads, which only came into existence at a comparatively late period.

There is every reason for believing that the top-knot of hair which is usually to be found on the earliest Buddha figures of Gandhāra, in its plastic form was responsible for endowing the term *uṣṇīṣa* with a novel significance. The evidence of the early Kuṣaṇ Buddha figures of Mathurā definitely lays down that the artists there had at first shown Buddha with hair drawn tightly above his head ending in a single *kapardda* coil turning from left to right ; be it noted, however, that there are no grounds for any assumption that this *dakṣiṇāvarta* spiral coil of hair represented the *lakṣaṇa uṣṇīṣaśiraskatā*. It is most likely, if not certian, that this sign

was meant to be represented by the early indigenous artists in the well-shaped full fleshy foreheads and the high broad cranium on the centre of which the *kapardda* coil rested. The Gandhāra artists' top-knot of hair, on the other hand, on the heads of the Buddha images, was conceived later to hide inside it some conical upward projection of the immediate centre of Buddha's cranium and once this misunderstanding took place, other Buddha images were made in which this abnormality was given distinct shape. But it must be observed, that even then, the original form of representing the hair-knot was not definitely lost sight of in Gandhāra, and we know of many beautiful stucco heads of Buddha to be dated in the 5th century A.D., in which the older formula is distinctly recognisable. The introduction of the short curls turning from left to right will be discussed in the next note (for my detailed observations on this *lakṣaṇa*, see *Indian Historical Quarterly*, September, 1931, pp. 499-514; for other interpretations of the same, see *ibid*, Sept., 1931, pp. 669-73 and *Golden Book of Tagore*, 1931).

The Buddha figure having a distinct cranial bump with short curls arranged all over it, came to stay and the statues of the master hailing not only from different corners of India, but also from Indonesia and Central Asia, bear this peculiarity; but in many cases, new elements were added. Thus the Buddha head from Laos (*L'Art Graeco-Bouddhique du Gandhāra*, tome II, fasc. II, p. 731, fig. 571) shows this bump being crowned by a shooting flame conventionally represented; the one from Siam (*ibid*, p. 731, fig. 572) shows another pointed projection above the cranial bump, while the other from Ceylon shows the *uṣṇīṣa* itself in the form of a flame (*ibid*, p. 731, fig. 570: not as a lyre as M. Foucher has put it; fire-balls in the upper left hand of Śiva *Nāṭarāja* are represented in exactly similar manner).

In some mediaeval Buddha figures of the Pāla period, we see a jewelled *mukuta* placed on the top of the Buddha heads; Mr. N. G. Majumdar has furnished reasons for believing that these are *Ādibuddhas* (*Annual Report of the Varendra Research*

Society, 1926-7, pp. 7-10). But Dr. Coomaraswamy rightly points out that these crowned Buddhas are really the Sākya Muni Buddhas and not the mythical *Ādibuddha* of the well-developed Buddhist hierarchy of Gods (*J.R.A.S.*, 1928, p. 837).

कलाकारं शुभं नीलं—

Chatrākāraṁ mastakam—The significance of the head of the Buddha image being round in shape like the top of an umbrella has been referred to in the last note. In the prose portion, the *chatrākāra-śiraḥskandha* has already been mentioned; the full fleshy character of the shoulders, by the way, is also referred to under the term *saptotsedha* which is also one of the *mahāpuruṣa-lakṣaṇas*. In this connection, it will be interesting to refer to the different shapes of the tops of the *liṅgas*, which are according to the *Mayamata*, 5 in number, viz., *chatrākāra*, *tripuṣākāra*, *kukkuṭāṇḍākāra*, *arddhacandrākāra*, and *budbudasadṛśa*. In the previous note, Dr. Rhys Davids' remark about the symmetry of the water-bubble like crested head of Buddha has already been referred to.

The 'blue head' of the Buddha image can be explained if we refer to one of the 32 *lakṣaṇas* of the great man, which is 'uddhagga-lomo uddhaggāni lomāni jātāni nīlāni añjana-vaṇṇāni kuṇḍala-vattāni dakkhināvattakajātāni' (*Dīgha Nik.*, Vol. II, p. 18). The 74th item in the list of the *anuvyañjanāni* (lesser signs) in the *Mahāvvyutpatti* is *bhramarasadṛśakeśa*, which also explains the 'blue head.' But in a metal, wooden or stone image, the hair of the head must have to be painted blue-black, in order to correctly portray this *lakṣaṇa* and it is a well-known fact that such images used to be painted in colours, of yore.

दक्षिणावतमूर्द्धजम्—*Mūrdhaja* is hair and *pradakṣiṇāvartakeśaḥ* ('the curls of the hair going off from left to right') is the second of the 32 *Mahāpuruṣa-lakṣaṇas* in the *Mahāvvyutpatti* list.

It is a fact that in the early Hellenistic Buddha figures of Gandhāra and the early Indian ones of Mathurā, abundant locks

of hair are definitely shown. In Gandhāra, these are tied up in a top-knot above the head, the connection of which with the evolution of the *uṣṇīṣa*-bump in later images has already been mentioned. In Mathurā, however, the locks are tightly drawn up in a smooth compact mass over the head and all the hair collected together end in a single spiral coil (*kapardda*) turning from left to right (*dakṣiṇāvarta*), on the top of the head. The smoothness of the cranium of these early Kuṣāṇ Buddha heads of Mathurā led scholars to conclude that these were depicted shaven. Dr. Vögel described this peculiarity of these heads differently in different parts of his *Mathurā Museum Catalogue*; but in his latest publication on the Mathurā sculptures (*Ars Asiatica*, Vol. XV, p. 36), he is definitely of opinion that these heads are shaved. Mons. Foucher, long ago pointed out that these heads were not really shaved (Foucher, *L'Art Graeco-Bouddhique du Gandhāra*, p. 700). Dr. Coomaraswamy was at first of opinion that the shaven head was one of the peculiarities of the early Mathurā Buddha figures; but later he definitely changed his opinion and accepted Foucher's view (*J.R.A.S.*, 1928, p. 827). There is no reference in the *Nidānakathā* or later Sanskrit Buddhist texts such as *Lalitavistara*, *Mahāvastu* and others about the complete shaving of Buddha's head; in the *Lalitavistara* (p. 277), it is mentioned सः खड्गेन चूडां छित्वा अन्तरीक्षे क्षिपति स्म, i.e., he cut off his *cūḍā* (the outer ends of the hair) and threw it up in the air. The earlier *Nidānakathā* informs us that from the time when Buddha did this, his hair remained of a certain uniform length throughout his life; thus, in a sense, the early Gandhāra as well as Mathurā artists did not violate the tradition, when they depicted Buddha with 'a cluster of locks of hair' turned upwards. The Mathurā artists, moreover, followed the tradition about the coil (here a single one) turning from left to right. The convention of the hair being arranged in schematic little curls, turning from left to right and disposed over the whole of the head and the cranial bump, already appears

in Gandhāra and Mathurā ; in the Buddha statues of the Gupta period onwards, this is almost invariably the custom (the single exception that we are aware of is the Mankuwār Buddha image dated in 458-9 A.D.). No excessive importance, however, was given by the artists to this *dakṣiṇāvarta* fashion in mediaeval Buddha images in India also in some early Buddha heads outside India. Thus, in the 'Indianesque' Buddha head of the Gupta period from Rombok, Phnompeñ, Cambodia (Coomaraswamy, *HIIA*, pl. XXVIII, fig. 100—no *uṣṇīṣā* is discernible here ; was it broken ?) the curls are turned from right to left. In many indifferently executed mediaeval Buddha figures again, the hair curls are represented by little knobs spread all over the head ; where the haircurls are shown as such, the lowermost row of these just above the *keśarekhā* was depicted correctly, while those above were promiscuously arranged.

Varāhamihira says (*op. cit.*, Ch. 57, v. 44) that the Buddha image should have very short hairs : *sunīcakeśaśca*. Utpala comments on this word thus : सुनीचा अत्यल्पाः केशा मूर्धजा यस्य. But there was another reading of this word of Varāhamihira in Utpala's days and the latter notices it thus : केचित् सुनीतकेशश्चेति पठन्ति । सुनीता अतिनियमिताः. In this reading, there is a clear reference to the well-arranged character (*atiniyamitāḥ*) of the curls on the head of the Buddha image. Alabaster mentions a curious fact about these (*The Wheel of the Law*, Appendix, p. 312) ; "certain persons on account of the curled hairs described in the list, and shown in idols, supposed Buddha to have been a negro" (!).

A brief reference to a few figures other than those of Buddha, of a comparatively early period, which have these curls on their heads will not be out of place here. Prof. Grünwedel refers to the woolly negro-like hair of one of the lion riding figures in one of the compartments from the third archway of the east gateway of the Great Stupa at Sanchi (*Bud. Art*, pp. 33-4, fig. 10) ; but how far he is justified in describing this type as 'not an Aryan one' is open to question. The figure of a soldier (?) on an

upright of the Bharhut railing (*cf.* Cunningham, *Bharhut Stupa*, p. 32, pl. XXXII. 1) has similar curls on its head, which are curiously enough encircled by a diadem whose ends are arranged in a manner seen on the royal heads on the obverse side of the early Indo-Bactrian coins. In the head of the *Yakṣa* figure from Maholi mound (*M.M. Cat.*, p. 86 c₃, pl. XIV) 'the hair is arranged in short curls, turned alternately to the right and left,' naturally in an unorthodox fashion, for this is the figure of a mere atlant. In fine, we may say, that the short hair curl is certainly not a negroid feature but an Aryan sign, for we very frequently find it also in ancient Mesopotamian and Achæmenid reliefs.

पाखीं स्यातां.....तथैव च—The reference in the Sanskrit original about beautiful locks of hair by the side of the ear is interesting. Prof. Grünwedel remarks about these locks of hair by the side of the ear in a Gandhāra Buddha: "One, the finest which the Berlin Museum possesses, even shows the coquettish locks before the ear, that were the fashion at Athens in the time of the Diadochs—successors of Alexander, and which, if I am not mistaken, are to be found on the Apollo Musagetes" (*Bud. Art*, p. 166, fig. 110). Curls by the side of the top of the ear are no doubt shown in the Buddha figures of later date, but no such stray 'coquettish locks' are depicted on them.

चितान्तरांसः—It is the 16th of the 32 *Mahāpuruṣa-lakṣaṇas* in the *Mahāvyaūpatti* list. Dr. Rhys Davids translates it thus 'there is no furrow between his shoulders' and adds this interesting note to it, "*Citāntarāṃso*, lit., he has the shoulder interval filled up. The commentary explains, the two sides of the back have no depression in the middle, nor look separated, but from the small of the back upwards the fleshy covering is as a level golden slab." (*Dialogues of the Buddha*, Pt. II, p. 15, fn. 4). The word *vṛṣaskandha* (with shoulder like that of a bull) describes this physical characteristic in another way, thus, the poet Kālidāsa describes Dilīpa as

व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः (*Raghuvamśa*, Canto I, v. 16). In the introductory prose portion of our text, the same physical feature is alluded to in a different manner, as *chatrākāra-skandha*. The umbrella-like outline of the heads of the Buddha images have already been noticed by us. But, does this sign of filled-up shoulder-intervals remind us, as in the case of the *lakṣaṇa* of the excessively long arms, of another of human ancestral traits ?

शङ्खं चक्रं.....पृथग्विधाः—

The 29th one of the 32 *Mahāpuruṣa-lakṣaṇas* is *Cakrāṅkita-hastapādatalaḥ* (the palms of the hands and the soles of the feet marked with the sign of a wheel). But in this text we find several other signs which are to be shown on the palm, viz., conchshell, lotus, thunderbolt and elephant goad. In the last verse of our text, occurs 'तयो (of the feet) स्तलं सुचक्रादि चित्राकारन्तु कारयेत्.' In the list of the 32 *lakṣaṇas* given in *Mahāpadāna-Suttānta*, both the palms and soles bear this auspicious *cakra* which is *sahassārāṇi sanemikāṇi sanābhikāṇi sabbākārapari-purāṇi*. In the Singalese list of the three kinds of the beauties of Buddha's person as collected by Mr. Spence Hardy (*Manual of Buddhism*, pp. 367-70), the first is the 216 *māṅgalyalakṣaṇas* of which there are 108 on each foot, the most important central one being the *cakra* flanked by a host of other signs like a conch-shell, lotus, *svastika*, elephant tusk, sword, etc. According to the Siamese tradition also, as referred to by Alabaster (*The Wheel of the Law*, pp. 111-15) the Buddha has on each of his feet 'a figure of the beautiful wheel *chakra* with its thousand spokes' around which are 108 other figures such as lotus, conch-shell, royal chowrie, royal elephant goad, two fishes, etc. (For the famous foot-print of Buddha at Siam, *Phra Bat*, with the auspicious marks drawn on it, see Alabaster, *op. cit.*, pp. 286 & following, & plate ; here the author tries to explain the significance of some of the symbols in his own way ; thus *chakra* marked on the foot was originally a poetical way of expressing

fleetness, but later, 'regarded no more as a poetic image, but as one of the most holy emblems of religion,' etc.). That such auspicious signs on the palms and soles were regarded as the characteristic feature of great men is also proved by other literary evidence ; thus in the *Bṛhatsamhitā*, Ch. 67, verses 44-50, we find mention of many such, most of which are included in the list of the 216 auspicious marks referred to above. These are very frequently mentioned in *Sāmudrika* literature.

Now, Varāhamihira while describing the image of Buddha says that his hands and feet are to be marked with lotus (*Br. Sam.*, Ch. 57, v. 44 : *padmāṅkitakaracaraṇau* ; Utpala : *karacaraṇau kamalacihnitaṇi kṛtābhi rekhābhiritīyarthah*). Quite in keeping with the statement of Varāhamihira, almost all the Buddha images of the early and late mediaeval period (either standing or seated) in the archaeological collection of the Indian Museum, have a small eight-petalled lotus carved on the palms and soles, distinctly discernible wherever these are upturned. In Gandhāra Buddhas, the wheel-mark on the centre of the upturned palm and the soles of the feet (when the figure is depicted seated in *padmāsana*) is occasionally present ; in Mathurā, however, the *cakra*, accompanied by a *nandipāda* symbol, is almost invariably met with, whenever the palms and soles of the Buddha are on full view. In the Buddha images of the Gupta period, usually no such auspicious device is carved there. In some mediaeval Buddha images, again, we not only find the tiny lotus mark alone on the palms and soles, but other symbols like the *cakra*, the *dhvaja*, the *mīna* (twin fish) and *nandipāda-triśūla*.

In connection with the lotus-mark on the palms of some mediaeval Buddha images, an interesting observation can be made with regard to the lotus in the hands of the Brāhmanical god Viṣṇu. It is a fact, though noticed by none, that the lotus, unlike the other attributes of Viṣṇu such as *śaṅkha*, *cakra* and *gadā*, was never at first placed in one of the hands of the four-armed Viṣṇu image, in a manner in which it is shown in the

hand of his consort Lakṣmī or in those of the god Sūrya. In the early and late mediaeval images hailing from the South, as described by H. Krishna Sastri and T. A. G. Rao, it is almost invariably absent. In the few extant Viṣṇu images of the Gupta period, in the North, similar is also the case. In the mediaeval Viṣṇu images hailing from different parts of Northern India, on the other hand, we find a tiny lotus-mark (very rarely in the shape of a miniature lotus) on the upturned palm of the front right hand which is usually in the *varada* (cf. *Mathurā Museum Catalogue*, Plate XVIII; Dr. Vögel wrongly describes this image thus : ' He holds his usual emblems : *gadā* and *padma* in in his right hands ;' the full-blossomed lotus which is shown behind the lower right palm of Viṣṇu is really held by his attendant consort Śrī on his right by its stalk, there being only a tiny lotus-mark in the middle of the god's own palm ; by the way, this is a feature common to many of the similar *sthānaka-mūrtis* of Viṣṇu hailing from different parts of Bengal and Bihar) or *abhaya* (cf. the Sultānpur Viṣṇu, Coomaraswamy, *op. cit.*, pl. LXIX, fig. 222) poses, like the *padmāṅka* noticed above in many of the mediaeval Buddha images. This sculptural evidence regarding the absence of the lotus as an attribute of Viṣṇu in the early and mediaeval types of his *dhruva-veras* happens to be corroborated by the earliest of the extant iconographic texts. The attributes which are given to the Viṣṇu image with as many as eight arms or four or two, in the *Brhatsaṃhitā* (Ch. 57, verses 33-35) do not include the lotus among them and are *khaḍga*, *gadā*, *śara*, *dhanu*, *kheṭaka*, *cakra* and *śaṅkha* ; the remaining hand in the 8-armed image is in the *sāntida* (*abhaya*; Utpala on *sāntida* :—**द्रष्टुमिमुख ऊर्ध्वाङ्गुलिः शान्तिदः करः**) pose. None of the South-Indian texts relating to the three principal types of Viṣṇu images, *sthānaka*, *āsana* and *śayana*, as collected by Mr. Gopinath Rao, refer to the lotus as an attribute of Viṣṇu ; some North-Indian texts, however, such as *Agnipurāṇa*, *Viṣṇudharmottaram*, *Śukranītisāra*, *Viśva-karmāvatāra-śāstra*, etc., mention *padma* as an attribute ;

but even in the latter case it must be understood with special reference to the sculptural evidence, that the lotus is the lotusmark and not a full-blossomed lotus held by its stalk. In some Viṣṇu images, however, of the mediaeval period we find a small globular object with spots all over it in one of the front hands—usually the right; it has been described as a lotus bud by scholars.

सर्वलक्षणरूपिणो लेखाः कार्याः पृथग्विधाः—

This line is omitted in the Chinese translation. Admitting the possibility of its being a late interpolation, there is still much of interest about this particular line. This text has just informed us that *śaṅkha*, *cakra*, etc., are to be marked on the palm; in the next line of the couplet it again says that different marks (लेखाः) in the shape of auspicious signs are to be made (on the palm). But, why this repetition? Perhaps here is a reference in a somewhat obscure manner to the *jālahastapāda*, (*Mahāpālānasuttānta*) and *jālāṅguliastapāda* (*Lalitavistara*) of the earlier texts. The Pāli commentators' interpretation that the *lakṣaṇa*, *jālahastapāda* does not mean 'webbed fingers and toes, [*na cammena paṭibaddhā aṅgulantaro*] but refer to uniform parallel lines (*rekhā*; is *lekhā* a misreading for *rekhā* in our text, or may it be interpreted here in the sense of lines?) on his fingers and toes, can be accepted. An attempt has been made by me to give a simple interpretation to the so-called 'webbing of the fingers' in the Gupta-Buddhas (for it refer to *Indian Historical Quarterly*, December, 1930). So, it is very likely that the same *Mahāpuruṣa-lakṣaṇa* is noticed here. In the images of Buddha, these lines on the fingers and palm could not be depicted without marring the beauty of them and so ought not to have found place in a text dealing with the iconography of Buddha. But as we have pointed out in some of our previous notes, the text notices many such peculiarities which cannot be depicted in Buddha figures.

तदर्धेन तु मेढ्रः.....वृषणो चतुरङ्गुली—

These details about the measurement of the penis and testes of Buddha images are quite out of place here. We know that *kosohita-vatthagukhyo* is one of the 32 characteristic signs of the great men in Pāli literature ; Varāhamihira also tells us the same thing " in *कोशनिगूढैर्भूपाः*. In any case, the Buddha figures, unlike those of the nude Jaina Tīrthamkaras, are invariably draped ; in some standing Buddha images of the Kuṣān period, hailing from Mathurā, the signs of sex are no doubt slightly indicated beneath the drapery. But in the case of the seated images and the host of images from the Gupta period onwards, these are completely concealed beneath the drapery. So, these details have no practical utility here. They seem to have been omitted in Chinese.

गूढगुल्फशिरास्थित्वं—*Gūḍhaśīratā* and *gūḍhagulphatā* are two of the 80 lesser signs (*aśītyanuvyañjanāni*) ; cf. previous note on the delineation of *sandhibandhanirgama* in Buddha images. **शिराविरहितता** and **सुनिगूढगुल्फता** are, according to Varāhamihira (*Br. S.*, Ch. 67, v. 2), two of the characteristic features of the feet of the lord of men (*मनुजेश्वरस्य*).

ताम्रनखाः—This is one of the 80 lesser signs. In painted images and pictures of Buddha, the nails were painted copper-coloured. **वचिरताम्रनखता** is also, according to Varāhamihira, one of the auspicious signs of the lords of men.

कूर्मपृष्ठ.....पादौ बहिरलङ्कृतौ ।

समश्लिष्टोन्नताच्छिद्रौ सुप्रतिष्ठितलक्षणौ ॥

These details about the feet of Buddha figures, also appertain to the characteristic signs of a great man. The upper parts of the feet should be full and convex like the back of a tortoise ; the feet should be well-planted and should fall flat, leaving not the least bit of hollow between the soles and the ground on which

they rest. The toes also will be set very close together—not splayed out. Varāhamihira tells us the same thing in these words : श्लिष्टाङ्गुली.....कूर्मोन्नतौ च चरणौ मनुजेश्वरस्य (*Br. S.*, Ch. 67, v. 2). The well-planted feet with fleshy convex shape, are very carefully depicted by the early Indian artists in the Buddha images.

APPENDIX A

I. Measurement of length sections according to our text, of a Buddha image of 120 añ. :—

<i>Uṣṇīṣa</i>	...	...	4 añ.
<i>Keśasthān</i>	...	...	2 "
Face	...	...	13½ "
Neck	...	...	4 "
Neck to chest	...	...	12½ "
Chest to navel...	...	...	12½ "
Navel to penis...	...	...	12½ "
Thigh	...	...	25 "
Knee-cap	...	...	3 "
Foreleg	...	...	25 "
<i>Gulpha</i>	...	...	2 "
<i>Pārṣṇī</i>	...	...	4 "
Total height	...	...	120 añ.

II. Same, according to the *Kriyā-samuccaya* Commentary :—

<i>Uṣṇīṣa</i> to neck	...	...	20½ añ.
Neck	...	...	4 "
Neck to chest	...	...	12½ "
Chest to navel	...	...	12½ "
Navel to penis...	...	...	12½ "
Thigh	...	...	25 "
Foreleg	...	...	25 "
Knee-cap	...	...	6 "
<i>Gulpha</i>	...	...	2 "
Below <i>gulpha</i> (<i>Pārṣṇī</i>)	...	...	4 "
Total height	...	...	124 añ.

Difference between this commentary and our text lies only in the case of longer knee-caps (3 añ. in excess) and in the measurement from the *uṣṇīṣa* to neck (1 añ. in excess). So, the commentary gives us details about a Buddha of the *Uttamadaśatāla* measure.

III. Length-measurements of a *daśatāl* *pramāṇa* image according to *Sukranīti* :—

Face	...	...	13 añ.
Neck	...	...	5 "
Neck to chest	...	...	13 "
Chest to navel	...	...	13 "
Navel to penis	...	...	13 "
Thigh	...	...	26 "
Knee-cap	...	...	5 "
Foreleg	...	...	26 "
Down the heels	...	...	5 "

Total height ... 119 añ.

IV. Same of a *madhyamadaśatāla* image (of a female beauty) according to *Mānasara* (LXVI) :—

Head (crown to hair-line)...	4 añ.
Forehead (up to the eye-line)	5 "
Nose (up to the lip)	4 "
Thence to chin	3½ "
Neck-joint	½ "
Neck	4 "
From hiccough to heart	13 "
Thence to the limit of navel	13 "
Thence to sex organ	13 "
Thigh (below sex organ)	26 "
Knee	4 "
Leg	26 "
Foot	4 "

Total height ... 120 añ.

(From Dr. P. K. Acarya's *Dictionary of Hindu Architecture*, p. 230.)

IV. Details of measurements according to our text.

No.	Name of the Part measured	añ.	In Chinese.	No.	Name of the Part measured.	añ.	In Chinese.
1	<i>Uṣṇīṣa</i>	... 4		28	<i>Karṇāgra</i>	... 4	
2	<i>Keśasthān</i>	... 2	4 añ.	29	Ear (width)	... 2	
3	Length of the face	... 13½	12½	30	Earlobes	... 5½	4½
4	Forehead	... 4		31	<i>Karṇapatra</i> (width)	1	
5	Nose	... 4		32	<i>Śliṣṭaśrotra</i> (?)	... ½	
6	Nose to chin	...	4½	33	Earhole (width)	... ½	
7	Chin (breadth)	... 2		34	Ear (inner side)	2 × 1½	
8	„ (length and thickness).	4		35	Head (frontally)	... 18	
9	<i>Kapola</i>	... 4		36	Head (back)	... 14	
10	<i>Hanu</i> (ht.)	... 3		37	„ (periphery)	... 40	36
11	„ (width)	... 2		38	Neck	... 4	
12	Lower lip	... 2		39	„ (width)	... 8	
13	Mouth (length)	... 4		40	„ (periphery)	... 24	
14	Upper lip	... ½		41	<i>Skandhāṁśa</i> (?)	... 12	
15	<i>Goṣṭi</i>	... ¾		42	The whole arm	... 40	
16	Nose (width at base)	2		43	Upper arm	... 20	
17	„ height	... 1½		44	Fore arm	... 16	
18	Nostril	... ½		45	Palm (wrist to the m. finger up)	... 12	
19	<i>Nāsāvāṁśa</i>	... ½		46	Middle arm (circumference)	... 28	
20	Space between 2 eyes	1		47	Palm (length without the fingers)	7	
21	Eye (length)	... 4		48	„ width	... 5	
22	„ (width)	... 2		49	Middle finger	... 5	
23	<i>Netrakōśa</i>	... 3		50	Index finger ½ <i>parva</i> less than above.		
24	Pupil	... ¾		51	Ring finger ½ añ. less than above.		
25	Head (height)	... 4		52	Little finger ½ añ. less than above.		
	Space between						
26	2 near ends of the brows	... 1½					
27	<i>Bhrūrekḥā</i>	... 4					

No.	Name of the Part measured	añ.	In Chinese.	No.	Name of the Part measured	añ.	In Chinese.
53	Space between thumb and the wrist.	4		70	Thigh	... 25	
54	Space between thumb and the index finger.	3		71	Thigh (middle width)	12	
55	Space between the wrist and the little finger.	5		72	Thigh (circumference)	36	
56	Circumference of the palm.	12		73	Calf (?)	... 4	32
57	Space between the ... neck and the chest.	12½		74	Knee-cap	... 3	
58	Space between the ... armpit and the breast.	6		75	<i>Gulphaka</i>	... 2	
59	Height from that to the shoulders.	9		76	Foreleg middle	... 25	
60	Width of the chest...	25		77	Foreleg (circumference)	21	
61	Chest (circumference)	75		78	The width from the... ends of the <i>gulpha</i> .	2	
62	Between chest and ... the navel.	16		79	The width from the... ends of the <i>Gulpha</i> , below.	4	
63	Navel	... 1		80	The distance between 3 the 2 feet in standing images.		
64	Torso (circumference round the navel).	46	48	81	Feet (length)	... 12	
65	Waist (width)	... 18		82	„ (width)	... 6	
66	Space between navel and penis.	12½		83	Feet (side width)	... 2	
67	Penis	... 6½		84	<i>Pāṅṇī</i>	... 4	
68	Testes (width)	... 5		85	Toe-nails	½ <i>parva</i>	
69	Testes (length)	... 4		86	Big toe (length)	... 3	
				87	Second toe	... 3	
				88	Toes (height)	... 1	
				89	Big toe (height)	... 1½	

N.B.—Wherever, the Chinese version tallies with the Sanskrit original, the measurement is not again put down in the 2nd column. For omissions in the Chinese rendering, see the body of the Text.

APPENDIX B

(Actual measurements of some Buddha images in the Peshawar, Lahore and Calcutta Museums.)

While I was engaged in the work of editing this text, I thought it would be interesting to compare the actual measurements of some of the well-preserved Buddha images of different periods in the collection of the several Government museums in northern India, with the corresponding ones laid down in this text. I wanted to see how far the actual practice of the artists of the different art-centres tallied with the evidence of the texts, certainly compiled at a period later than the age of many of these sculptures. The results of my observations, I append below* :—

Gandhāra : During my short stay at Peshawar, I could only measure the broad outlines like the length and breadth of the face of the image, the middle digit of its medius and the whole height of the figure (wherever it was a standing one). I work out the *tāla* lengths of the image in each case.

Peshawar Museum

1. Exhibit no. 1878 :—Standing Buddha.

The length of the face	...	117 mm.
The breadth „ „	...	117 mm.
The whole height (including the <i>uṣṇīṣa</i>)	...	980 mm.

* I am indebted to Mr. Tarakchandra Das, M.A., of the Anthropology department of the Calcutta University, for showing me the correct use of the anthropometric instruments with which I took down the measurements. I am also thankful to the respective Curators of the museums, who gave me every facility in my first hand study of the Buddha images. Special mention, however, need be made here of Mr. M. Dilwarkhan and Mr. Monindra Gupta, Curators of Peshawar and Taxila museums respectively. Lastly, I cannot sufficiently express my gratitude to the late Rai Bahadur Pundit Radhakrishna of Mathurā for his kind help to me in many ways, during my stay at Mathurā.

[No measurement of the *aṅgula* of the image could be taken, on account of the fingers being damaged. But, calculating on the basis of the *dehalabdha aṅgula* unit, we arrive at the following interesting conclusion in this case :

$$\begin{aligned} 980 \div 120 &= 8.16 \text{ (deha-l° aṅgula unit)} \\ 8.16 \times 13.5 \text{ (Sārdhatrayodaśimātrāmukha)} \\ &= 110 \text{ (decimal places left out).} \end{aligned}$$

The length and breadth of the face, as laid down above, is 117mm.]

2. Exhibit no. 1425 :—Standing Buddha (hands broken).

The length of the face	...	...	114 mm.
The breadth „ „	...	...	104 mm.
The whole height (including the uṣ.)	...	...	984 mm.

[Calculating on the above basis, we find

$$\begin{aligned} 984 \div 120 &= 8.2 \text{ (dehalabdha aṅgula unit)} \\ 8.2 \times 13.5 &= 110.7 \text{ (the length of the face).} \end{aligned}$$

Here the difference of 3.3 mm. is immaterial. But the length and breadth of the face are not equal. However, our text only gives us the measurement of the length of the face, remaining silent about its breadth. But as we have seen in our notes that according to Varāhamihira, the length and the breadth of the face of images in general should be equal, measuring 12 *aṅgula* units only.]

3. Exhibit no. 1876 :—Standing Buddha.

The length of the face	...	...	114 mm.
The breadth „ „	...	...	112 mm.
The whole height (with uṣ.)	...	...	968 mm.

$$\begin{aligned} \therefore 968 \div 120 &= 8.06 \text{ (deha-l° aṅ. unit)} \\ 8.06 \times 13.5 &= 108.81 \text{ (the length of the face).} \end{aligned}$$

The difference here is 5.19 mm. ; the correct proportion is not maintained here.]

4. Exhibit no. 1931 :—Standing Buddha.

The length of the face	...	...	130 mm.
The breadth ,, ,,	...	...	126 mm.
The whole height with uṣ.	...	...	1165 mm.

$$[\therefore 1165 \div 120 = 9.7 \text{ (deha-l° añ. unit)}]$$

$$9.7 \times 13.5 = 130.95 \text{ (the length of the face).}$$

Curiously enough, there is the closest approximation here, in the actual face-length and that arrived at from calculation on the basis of our text.]

5. Exhibit No. 1939—Standing Buddha from Śalātura (now called Lahore), the home of Pāṇini in the district of Peshawar :

The length of the face	...	...	170 mm.
The breadth of the face	...	...	158 mm.
Height with uṣ.	...	...	1600 mm.

$$\therefore 1600 \div 120 = 13.3 \text{ (deha-l° añ. unit)}$$

$$13.3 \times 13.5 = 179.55 \text{ (the length of the face).}$$

The difference, here, is 9.55 mm.

6. Exhibit No. 239—Sahri Bahlol 1907 standing Buddha :

The length of the face ...	...	...	156 mm.
The breadth of the face	...	...	138 mm.
Height with uṣ.	...	...	1355 mm.

$$\therefore 1355 \div 120 = 11.29 \text{ (deha-l° añ. unit)}$$

$$11.29 \times 13.5 = 152.41 \text{ (the length of the face).}$$

Thus, the difference, here, is 3.59 mm., which is not much at all. Hargreaves describes this image as a delicately featured one and as one of the best sculptures in the Museum.

7. Exhibit No. 1430—Standing Buddha :

The length of the face ...	...	...	143 mm.
The breadth of the face	...	...	138 mm.
Full height with uṣ.	...	...	1220 mm.

$$\therefore 1220 \div 120 = 10.16 \text{ (deha-l° añ. unit).}$$

$$10.16 \times 13.5 = 137.16 \text{ mm. (the length of the face).}$$

The difference is 6 mm.

8. Exhibit No. 1446—a magnificent colossal standing image from Sahri Bahlol. On account of the huge size, the anthropometric instruments were of no use in measuring it ; I took down the measurement carefully with an ordinary measuring tape and arrived at the following figures :

Length of the face ...	10½ inches (262·5 mm.)
Breadth of the face ...	9 „ (237·5 mm.)
Full height with <i>uṣ</i> ...	90 „ (22·5 cm.)
The middle digit of the medius ...	1¼ „ (31·25 mm.)
∴ $90'' \div 120 = \frac{3}{4}''$ (<i>deha-l° añ.</i> unit).	
$\frac{3}{4}'' \times 13·5 = 10·125''$ (the length of the face) (253·125 mm.)	

The difference is here $\frac{3}{8}$ th of an inch. It should be observed here, however, that the *aṅgula* of the image, *i.e.*, the breadth-measurement of the middle digit of its medius is much in excess above the *dehalabdha aṅgula* unit and calculation on the basis of the former will not give us satisfactory results at all. It seems that the *deha-l° añ.* *i.e.*, the *mātrāṅgula* was the unit which was adopted by these image-makers in the measurement of the images. The correct explanation of the *svenāṅguli-pramāṇena* is to be found here.

9. Exhibit No. 1447—Colossal standing Buddha, from Sahri-Bahlol :

The length of the face ...	10 inches (250 mm.)
The breadth of the face ...	9 „ (225 mm.)
Full height with <i>uṣ</i>	84 „ (21· cm.)
Its own <i>aṅgula</i> ...	1 „ (25 mm.)
∴ $84'' \div 120 = 7''$ (<i>deha-l° añ.</i> unit.)	
$7'' \times 13·5 = 9·45''$ (length of the face) (236·25 mm.)	

The difference is about half an inch. The same remarks as are offered in the case of the last big image about its own *aṅgula* also apply to it.

A few more Buddhas in the Peshawar Museum were also measured by me ; but on account of their being seated ones, their full height could not be ascertained and in its absence, the

dehalabdhā aṅgula unit in their case, could not be arrived at. Still, I give below the measurements of the face and the middle digit of the medius of two seated Buddha figures, in order to prove that the latter, for all practical purposes, was not used by the artist as the basis of calculation.

10. Exhibit No. 1928—Seated Buddha :

The length of the face	...	...	98 mm.
The breadth „ „	...	...	95 mm.
<i>Aṅgula</i> (middle digit of the medius)	...	...	9 mm.

Thus, if we multiply 9 by 13·5, we arrive at 121·5 mm. which is much more in excess than the actual face-length.

11. Exhibit No. 1160—Seated Buddha.

The length of the face	...	...	116 mm.
The breadth „ „	...	...	115 mm.
<i>Aṅgula</i>	...	...	13 mm.

Thus, $13 \times 13 \cdot 5 = 175 \cdot 5$ which could never be the face-length of this figure.

The practice of the indigenous artists of the early Mathurā school, could not be tested, on account of the fact that no well-preserved standing figure of Buddha of the early Kuṣāṇ period was available. The fine Buddha image of Kaṭrā, in a perfect state of preservation, is, unfortunately, not a standing one and so could not be utilised for this purpose. The standing Buddha of the Kuṣāṇ period—No. A4 in the Mathurā Museum—has lost both its feet and the pedestal; the huge size and damaged condition of Bhikṣu Bala's Buddhas stood in the way of their supplying us with much useful data of this character. However, two Buddha images in red sand-stone of the Gupta period, in the collection of the Mathurā and Calcutta Museums, were measured by me and their details are given below :—

12. Mathurā Museum, No. A5—beautifully carved image of a standing Buddha :

The length of the face	...	...	185 mm.
The breadth	„	...	165 mm.
Full height with <i>uṣṇīṣa</i>	...	...	1800 mm.
The length of the <i>uṣṇīṣa</i>	...	...	50 mm.
„ „ forehead	...	...	61 mm.
„ „ nose	...	...	61 mm.
„ „ chin	...	...	62 mm.
„ „ eye	...	...	58 mm.
The width „ „	...	...	28 mm.
„ „ upper lid	...	...	16 mm.
The open extension of the eye	...	...	9 mm.
The length of the mouth	...	...	57 mm.
The width „ „ (including the upper and lower lips)	...	...	22·5 mm.
<i>Goṣṭhī</i> (width)	...	...	9 mm.
The width of the middle digit of the medius	...	...	20 mm.

Thus, $1800 \div 120 = 15$ mm. (*deha-l° aṅ.* unit); $15 \times 13\cdot5 = 202\cdot5$ mm. (which is much in excess compared with the actual face-length ; but if we multiply 15 by 12·5, as the Tibetan and Chinese versions of our text lay down, then the worked-out face-length is 187·5 mm. which closely approximates the actual measurement. The difference in the measurements of the length and breadth of the face should be noted; according to the *Drāviḍa māna* as laid down by Nagnajit, the latter should be 2 *aṅ.* less than the former. Here, however, the difference is about one and a half *aṅgulas* only).

Referring to our table No. V and calculating on the basis of the *dehalabdha aṅgula* unit in this case, we find a remarkable unanimity between our text and the actual measurements in the case of those of the forehead, nose, chin, eye-length, mouth-length, *goṣṭhī*, etc., with very slight difference, here and there.

13. Indian Museum—M.13—Standing Buddha from Mathurā (fingers broken) :

The length of the face	...	...	...	151 mm.
The full height	...	...	...	1432 "
* <i>Uṣṇīṣā</i>	...	...	...	40 "
* Forehead	...	...	...	52 "
* Chin	...	...	...	48 "
Lower lip	...	...	...	10 "
* Mouth (length)	...	...	...	48 "
* Upper lip	...	...	...	7 "
* <i>Goṣṭhī</i>	...	...	...	6 "
Nose (its width at the base)	...	...	...	32 "
* Nostril	...	...	...	7 "
* Eye (length)	...	...	...	47 "
Eye socket	...	...	...	24 "
<i>Bhrūrekṣā</i>	...	...	...	66 "
Head (height)	...	...	...	60 "
Ear (breadth)	...	...	...	39 "
Head (front—from one ear to the other)	...	...	...	140 "
Head (periphery)	...	...	...	560 "
* Neck (height)	...	...	...	46 "
* " (width)	...	...	...	105 "
* Arm (whole length)	...	...	...	470 "
Upper arm	...	...	...	280 "
* Fore arm	...	...	...	190 "
The width of the palm	...	...	...	80 "
Distance between the neck and the chest	...	...	...	122 "
* The width of the chest	...	...	...	290 "
* The distance between the chest and the navel	...	...	...	160 "
Navel	...	...	...	15 "
* The width of the waist	...	...	...	210 "
* Fore leg	...	...	...	300 "
* The width of the feet	...	...	...	68 "

No other measurements could be taken, on account of damages in the sculpture, the difficulty in fixing the points and the relievo character of the image.

Here, $1432 \text{ mm.} \div 120 = 11.93 \text{ mm.}$ (*deha-l° aṇ.* unit). But, if we multiply 11.93 by 13.5, we find that the worked out face

length will be 161·055 ; on the other hand, if we accept the Tibetan and Chinese versions of our text as authority, then the latter will be 149·125 which is in close approximation with the actual face-length.

The measurements of the bodily sections marked with asterisks above were found on calculation, in close approximation with those of the corresponding ones, referred to in our table No. V ; it will be seen that in a majority of cases, the textual and actual measurements closely tallied with each other.

14. Indian Museum—S.15. Standing Buddha from Sarnath :

The length of the face	...	...	138 mm.
The breadth ..	...	...	132 ..
Full height with <i>uṣṇīṣa</i>	...	...	1277 ..
The width of the middle digit of the medius	...	...	11 ..
Thus, $1277 \div 120 = 10\cdot64$ mm. (<i>deha-l° añ. unit</i>).			
$10\cdot64 \times 13\cdot5 = 143\cdot64$ mm.			
or $10\cdot64 \times 12\cdot5 = 133$ mm.			

In either case, the difference between the actual face-length and the worked-out ones, is about 5 mm. But, if we accept the Chinese and Tibetan versions as our authority, then the breadth of the face also very closely approximates the calculated length.

15. Sarnath Museum—22.E. Buddha standing (Gupta period) :

The length of the face	...	...	192 mm.
Full height (with <i>uṣṇīṣa</i>)	...	...	1788 ..
The width of the middle digit of the medius	...	...	22 ..
Now, $1788 \div 120 = 14\cdot9$ mm. (<i>deha-l° añ. unit</i>).			
$14\cdot9 \times 13\cdot5 = 191\cdot15$ mm.			

Here, we find a remarkable coincidence between the text and the image.

16. Indian Museum—Kr. 13: Buddha standing, with Śakra and Brahmā, one on either side of him (Anderson's

Catalogue, Pt. II, p. 76 :—Buddha's descent from *Trayaś-trimśa* heaven at Sankisa) Pāla period :

The length of the face	...	...	118 mm.
Full height with <i>uṣṇīṣā</i>	...	...	1045 mm.
The width of the middle digit of the medius	...	...	10 mm.
∴ $1045 \div 120 = 8.7 \text{ mm. (deha-l° an. unit).}$			
$8.7 \times 13.5 = 117.45$			

Here also, the approximation between the text and the actual image is a remarkably close one. We notice below, a few details of measurement of this image :—

* <i>Uṣṇīṣā</i>	... 25 mm.	Palm (from the wrist	125 mm.
*Forehead	... 41 mm.	to the end of the middle	
*Nose	... 41 mm.	finger-tip)	
Nose to chin	... 34 mm.	Palm (length without	75 mm.
Mouth (length)	... 44 mm.	the fingers)	
* <i>Goṣṭhī</i>	... 6 mm.	Palm (width)	... 55 mm.
*Eye (length)	... 36 mm.	Middle finger (length)	... 55 mm.
Socket	... 33 mm.	Index ,, ,,	... 50 mm.
<i>Bhrūrekṣā</i>	... 49 mm.	Ring ,, ,,	... 48 mm.
Ear (breadth)	... 26 mm.	Little ,, ,,	... 41 mm.
*Ear-lobes	... 52 mm.	Distance bet. the neck	106 mm.
Head (front)	... 128 mm.	and the chest	
*Neck (height)	... 39 mm.	The width of the chest	... 265 mm.
,, (width)	... 91 mm.	*Distance bet. the chest	121 mm.
*Whole arm	... 365 mm.	and the navel	
Upper arm	... 214 mm.	Fore leg	... 198 mm.
*Fore arm	... 151 mm.	*Big toe (length)	... 27 mm.

Those marked with asterisks, fairly come up to the standard laid down in the texts ; but discrepancies in this case are many. The image, is not a very well-executed one ; the unusual width of the mouth and the snubness of the chin are quite apparent in the figure and these, as we see, are not according to the correct proportions. There is no doubt about the fact that these canons in the hands of a skilful artist did never stand in the way of their turning out well-proportioned and beautiful

images ; for what are these rules ? They are nothing but the results of the accumulated experience of generations of image-makers, skilful in wielding their chisel. The compilation of these canons had their practical utility ; and so in every authoritative iconographic text, they find a very prominent place.

One other point, extremely interesting from the iconometric point of view, is to be specially noticed here. This detailed iconometric study of the 16 Buddha images, has convinced me that the unit of measurement adopted by the image-makers, was in variably the *deha-labdha aṅgula* principally and was neither the width of the middle digit of the medius nor a *mānāṅgula* (i.e., 8 *yavas*—the middle measurement of 8 medium sized *yavas*, placed side by side is according to my experiment, 25 mm.—which never could have served as the measuring unit of any of the images). I have already referred at length in my note on *svenāṅgulimānena*, to the very interesting observation of Utpala, the commentator of Varāhamihira, on the manner in which this unit was arrived at by the sculptor or wood-carver, and that was certainly the really practical way of ascertaining the unit, on the basis of which, the various *pramāṇas*, *unmānas*, and *upamānas* of particular images were measured out. The *Vaikhānasāgama* (Ch. 22) tells us : वेरोक्षेधं तत्तालवशेन विभज्येकांशं देहलब्धाङ्गुलं तदष्टांशं यवमिति, i.e., one part (unit) arrived at by dividing the whole height of the image according to its *tāla* (by 10×12 , i.e., a ten *tāla* image is at first divided into 10 equal parts, and then each part again is subdivided into 12 equal parts) is a *deha-labdhāṅgula*; while $\frac{1}{8}$ th part of the latter is a *yava*; and this is practically the same thing as laid down in *Brhatsaṃhitā* as commented on by Utpala. So, *sva* or *svakīya* here, really refers to the image itself and not to the donor or sculptor; in some cases, however, the full height of the image might have been first arrived at on the basis of the width of the middle digit of the medius of either the sculptor or donor of the image; but that was on rare occasions when the images were life-size ones.

APPENDIX C

EXTRACTS FROM *Kriyā Samuccaya*.

(From the MSS. copy in the possession of Dr. P. C. Bagchi, M.A., D. ES. Lettres, Lecturer, Calcutta University, with his kind permission.)

भगवता यदेवोक्तं बुद्धाक्ष(१)तिष्ठतोहलं(१) लक्षणं बुद्धमूर्त्तिना तदेवात्रापि लिख्यते सर्वलक्षणसम्पूर्णा प्रतिमा सुखदायिका तद्विहीना यदा सा स्यादतिदुःखप्रदायिका¹ किन्तुसुखं तदाह यावन्तः परमाणवोभगवस्तु येषु विम्बसु वा

ततः सम्यक्संबुद्धानां महावज्रधराणाञ्च दैघाणकायस्य वा(हु)द्वय पार्श्व-प्रसारित-व्यामोपि किं प्रमाणं स्वकीयाङ्गुलेन सार्द्धद्वादशाङ्गुलस्तालेन पञ्चविंश-त्यधिकशताङ्गुल²लोचनादि देवौ(नाम्) ना (द्वा)दशाङ्गुलस्तालेन नवतालेनाष्टोत्तर-शताङ्गुलायामो व्यायामश्च । बोधिसत्वानाञ्च द्वादशाङ्गुले दशतालकमेव । खर्व-लम्बोदल(र)क्रोधानाञ्च षण्ण(स)वत्यङ्गुलमष्टतालेन ललितक्रोधानान्तु दशतालेन विंशत्युत्तरशताङ्गुलायामव्यायामश्च सर्वाङ्गोपाग्ने(ङ्गा)दिकं ज्ञातव्यं ।

(मातुः) शास्त्रधर्मदेशनागमनसमये शालि(र)पुत्रो भगवन्तमेतदबोचत्, भगवन् भगवता विना आद्वैः कुलपुत्रैः कुलदुहितृभिश्च कथं प्रतिपत्तव्यं । भगवाह, शारिपुत्र मयिगते परिनिर्वृते वा न्यग्रोधपरिमण्डलं कायं कर्तव्यं । यावद्ग्रामं तावत्कायं³ यावत्कायं तावद्ग्रामं । पूजासत्कारार्थं प्रतिमा कर्तव्या । सर्वाङ्गोपाङ्गावयवस्थौल्य-लावण्यलालित्यसलीलत्वम् । समोत्सदमहाहस्तः कृत्राकारशिरःस्कन्धां सुसंस्थितोष्णोषत्वादि सुसंस्थानात् तत्रायामविस्तारोत्प्रे-सन्धिबन्धनिर्गमैः । प्रमाणं[बुद्धमूर्त्तिनां] बोधिसत्वानाञ्चेति वचनात् । तत्र लावण्यं स्निग्धचर्मता लालित्यं मनोहरता सलीलत्वं त्रिभङ्गत्वादिगुणेन समोसदेति सप्तावयवाः उत्सदा उच्छ्रया उन्नताश्चेति त्रयायाः (१) कतमे पादद्वयं हस्तद्वयं स्कन्धद्वयं ग्रीवा चेति अपरं प्रसिद्ध(१)मेव किञ्चिदुन्नतिरुच्छेधः । तत्र चतुरङ्गुलमुष्णीषं

¹ दत्तदुःखप्रदायिका in the MSS. The same idea is expressed in the *Sukranītisāra*.

² स्थालतपयतेभूसाधकशंभाङ्गुलं in the MSS. For *tāla* and *aṅgula*, see my note above.

³ य वज्रसत्तावत् कार्य in the MSS.

केशस्थानञ्च तथैव ललाटनासिकाधश्चिबुकान्तं चतुर्यवाधिकचतुरङ्गुलमितेनार्द्ध-
त्रयोदशमात्रासुखभागः⁴ । चिबुकं द्वाङ्गुलं भवेत् आयामनिर्गमाभ्याञ्चैव चतुरङ्गुल-
मिष्यते । चतुरङ्गुलौ कपोलौ कर्णमूलाद्दिनिर्गतौ चक्षुरधश्चर्मणोऽधोभागो हनुः
स्यात् द्वा(त्र?)ङ्गुलोत्सेधो विस्तारात् द्वाङ्गुलश्च सः बोधिसत्वाये(नां) क्षयाधिकः (?)
परिपूर्णः स्यात् महासिंहहनुयथा संवृद्धमहावज्रधराणां किञ्चिदुन्नत इत्यर्थः ।
क्रोधानां तु चिपिटोविस्ताराधिकं । अधरोद्वाङ्गुलायामनिर्गमोत्सेधमात्रिकः
अङ्गुल्यष्टतीयभागो मात्रिकः इति अधरमध्यं विम्बह(फ)लवत् एकाङ्गुले सृक्कणी
चतुरङ्गुलायामं चक्रं (वक्तुं) यथोत्पादोनि(वि)न्यासश्च चत्वारिंशदुदशनानां राज-
दन्तादिक्रमेण उत्तरोष्ठोऽङ्गुलाद्धिचतुर्यवो निर्गमोत्सेधभ्यां नासाग्राधाष्टाऽङ्गुल
विभागाप्रणालाकारा श्मश्रूमध्या गोधि(चि) नासा द्वाङ्गुलविस्तारा सार्द्धाङ्गुलोन्नत
बुद्धानां किञ्चिदधिका ।

अतिक्रोधानां किञ्चिच्चिपिटा पार्श्वनिर्गता, अर्द्धाङ्गुलसमेष्टते श्रोतसी तस्या
नासावंशो नासाग्रमवक्रो विस्तारात् अर्द्धाङ्गुलः । चतुरङ्गुलश्चक्षुकोशः तन्मध्य-
मेकाङ्गुलं विस्तारात् । मध्याङ्गुलं⁵ ; भ्रुवोरधस्तादभ्याधः पर्यन्तं त्र्यङ्गुलं ।
चक्षुषो चतुरे (?अन्तरं) नासामूलमेकाङ्गुलं भ्रूः चतुरङ्गुलायता चापाकारा
अर्द्धाङ्गुल विस्तारामध्य⁶ वज्रधरस्य

क्रोधानान्तु कुटिला बुद्धानां ध्यानदृष्टि(ष्टी)नां द्वियवविस्तारा(रा)त् द्वाधिक-
विंशत्यङ्गुलायामात्रापाकारं बोधिसत्वानान्तु चतुर्यवविस्तारात् विंशतियवायामात्
उत्पलं सर्वासां शृङ्गारस्त्रीणां अष्टादशयवायामेन षट्यवविस्तारान्तत्सोदराकारं
चतुर्यवकरवीरं नासासमीपं नेत्रान्तं अपरनेत्रान्तोपाङ्गुलचतुर्यवः अङ्गुलश्चक्षुर्मणिः
पिटकेन(?) द्वियवोन्नतः कालिकासतारका⁷ पञ्चयवप्रमाणा सृक्कणोसूत्रसमादृष्टि

⁴ Here, the face length consisting of $13\frac{1}{2}$ *dehalabdha āṅgula* units is very sensibly subdivided into 3 equal parts, viz., the forehead, the nose and from below the nose up to the end of the chin, each measuring 4 *dehāṅgulas* and 4 *yavas* (i.e., $4\frac{1}{2}$ *dehāṅgula* units).

⁵ The sense is not clear here; there may be some copyist's mistakes. Perhaps, this measurement refers to the space between the two inner ends of the eyes; in our original text it is also one *āṅgula*.

⁶ This $\frac{1}{2}$ *āṅgula* is most likely the measurement of the middle-width of the open space of the eyes; apparently there is no mention of this in our original text. The *Kriyāsamuccaya* refers to three types of eyes of three classes of divinities, viz., *Buddha*, *Bodhisattva* and *Buddhaśaktis*.

⁷ सातिरेका in the MSS.

मध्यपुत्तलिका सार्द्धाङ्गुला चैव पञ्चभागेन विस्तारिणैकाङ्गुलं तारा त्रिभागिको अङ्गुलस्य चतुर्थांशः प्रकाशितोऽक्षिपुत्रकः पञ्चपत्राकृति नेत्रकोषो(शो)ऽङ्गुलत्रयं करवीरसमं सूत्रं नासिकापुटस्य तारासमं चिवुकं सृक्कणी तथा भ्रुवोर्मध्यमर्द्धाङ्गुलं तत्रैवोर्णा एकाङ्गुला पूर्णचन्द्रनिभा नासा उष्णीषसमं सूत्रं भ्रुवोरिखासमौ कर्णौ आयामेन चतुरङ्गुलौ द्व्यङ्गुलविस्तारौ तत्पत्रं चतुर्यवं तयोरूर्ध्वपत्रं चतुर्यवं तत् सूचेनैकाङ्गुलं विलं चतुर्यवं कपोलकर्णच्छिद्रयोर्मध्ये कर्णावर्त्तः कलिकाकारो द्वियवः कर्णलता चतुरङ्गुली दीर्घतः स्थूला यथाशोभनं पूर्वमुष्णीषादि ग्रीवापर्यन्तं चतुर्यवाधिक-विंशत्यङ्गुलं सुत्का(?)—इदानीं ग्रीवादिगुल्फाधःपर्यन्तस्य विभागः क्रियते ग्रीवा चतुरङ्गुला ग्रीवातो हृदयसार्द्धद्वादशाङ्गुलं हृदयान्नाभिपर्यन्तं तथा नाभेरागुच्छं सार्द्धद्वादशाङ्गुलं उरुः पञ्चविंशत्यङ्गुलं जंघापि तथा ग(?) जानुः षडङ्गुलं द्व्यङ्गुलो गुल्फः गुल्फादधश्चतुरङ्गुलमेति सम्यक्संबुद्धवज्रधरबोधिसत्त्वादीनां दशतालस्य कथितो विभागः ।

अन्येषां तु यथायोगमुन्नेयं (उन्मानं ?) यथाशोभं शिरोमणिः विमलः कार्य्यः उष्णीषमध्यस्थीकृत्य द्वादशाङ्गुलं जटामुकुटं वज्रधरस्य वीराणां बोधिसत्त्वानामष्टाङ्गुलं जटानुटं मुकुटं चेतिविशेषः दशाङ्गुलमिति केचित् उष्णीषाधोवेष्टनेन द्वादशाङ्गुलं ललाटोपरिच्छत्वाकारं नीलदक्षिणावर्त्तमूर्ध्वजं उन्नतमस्तकं कर्णसंमुखपृष्ठवेष्टनेन द्वाविंशदङ्गुलं मस्तकं ग्रीवा अष्टाङ्गुलविस्तारा तस्य वेष्टनं चतुर्विंशत्यङ्गुलं ग्रीवाया अष्टाङ्गुलं हित्वा कर्णसमीपे चतुरङ्गुलेन सह द्वादशाङ्गुलस्कन्धो दृत्तः (वृत्तः) स्यान्नक्षत्रान्वितः कृशताल(र)हितस्कन्धात् कफोणेरूर्ध्वं विंशत्यङ्गुलो वाहुः कफोणिरेकाङ्गुला कफोणेरधस्तान्मणिबन्धादूर्ध्वं प्रवाहुः षोडशाङ्गुलः एकाङ्गुलो मणिबन्धः मणिबन्धादधोमध्याङ्गुलाग्रपर्यन्तं द्वादशाङ्गुलो हस्तः एव पञ्चाशदङ्गुलं वाहोर्मध्यवेष्टनं विंशत्यङ्गुलम् उपवाहोर्मध्यवेष्टनं षोडशाङ्गुलं मणिबन्धवेष्टनं द्वादशाङ्गुलं मणिबन्धात् सप्ताङ्गुलकरतरं(लं) मध्याङ्गुली पञ्चमात्रा तस्याः पर्वार्द्धेना प्रदेशिनी अनामिका तत्समा पर्वोना कनीयसी सर्वा अङ्गुलयस्त्रिपर्व्याः पर्वार्द्धेन नखास्तासां मणिबन्धाच्चतुरङ्गुलमङ्गुलमष्टनखाग्रं^४(?) या(?) चतुरङ्गुलोऽङ्गुष्ठः द्विपर्वः पर्वार्द्धेन नखः

^४ त्यक्तानखाग्रं in the MS8. I am doubtful about my emendation. In the original text, the measurement of the space length between the wrist and the bottom of the thumb is 4 *angulas*. We can however arrange the words here in this manner : मणिबन्धाच्चतुरङ्गुलमङ्गुष्ठः ; नखाग्रया (सार्द्धं) चतुरङ्गुलोऽङ्गुष्ठः । This emendation, however, correctly fits in with our original text.

अङ्गुष्ठवेष्टनेन चतुरङ्गुलः अङ्गुष्ठप्रदेशिन्योरन्तरं अ(त्र)ङ्गुलं मणिवन्धात् कनीयसी-
मूलपर्यन्तं पञ्चाङ्गुलं स्कन्धात् कक्षपर्यन्तं नवाङ्गुलं कक्षात् स्तनं यावत् षडङ्गुलं
उलः(रः) पृष्ठयोर्वेष्टनं षट्पञ्चाशदङ्गुलं स्तनयोर्मध्यं सार्द्धद्वादशाङ्गुलं स्तननाभ्योर्मध्यं
षोडशाङ्गुलं नाभिमाल(र)भ्य पृष्ठेन सनाभिं यावत् षट्चत्वारिंशदङ्गुलं नाभेर्निम्नतया
(?) एकाङ्गुलं परिणाहं च तथा विस्तारेणाष्टादशाङ्गुला कटिः हि(स्फि)चौ
चतुरङ्गुली विस्तारायामौ उरुमूलयोर्मध्यं द्वादशाङ्गुलं वेष्टनेन त्रिगुणं तयोर्मध्ये
आयामेन पञ्चाङ्गुली विस्तारेण चतुरङ्गुली अण्डकोषौ तदुपरि द्वाङ्गुलविस्तारेण
गुह्यदैर्घ्येण द्वियवाधिकषडङ्गुलं उरुमध्यवेष्टनेन द्वात्रिंशदङ्गुलं जानुवेष्टनमष्टा-
विंशत्यङ्गुलं⁹ जंघामध्यवेष्टनं चतुर्विंशत्यङ्गुलं जंघाधौ वेष्टनमेकविंशत्यङ्गुलं
पादग्रन्येरधः पार्श्वीचतुरङ्गुले अधजङ्घतः षडङ्गुले वियंक(तिर्यग्)विस्ताराच्च
परिणाहेनाष्टादशाङ्गुले गुल्फात् परत्रोऽङ्गुष्ठनखाग्रं यावत् पादौ द्वादशाङ्गुली
विस्तारेण षडङ्गुली अधजङ्घेन द्वाङ्गुलविस्तारौ पादयोः पार्श्वी; पादाङ्गुलयः पञ्च
हि हि पर्वीः¹⁰ तासामग्रे पर्वीर्द्धेन नखाः पादाङ्गुष्ठः पञ्चाङ्गुलः परिणाहेन दैर्घ्येण¹¹
अ(त्र)ङ्गुलः तत्समा प्रदेशिनो तस्याः सार्द्धयवोना (सार्द्धपर्वीना?) मध्यमा
तस्या अष्टमभागेनोनानामिका¹² तस्या अप्यष्टमभागेना कनीयसी अङ्गुलयः
एकाङ्गुलीन्नताः अङ्गुष्ठाग्रौ सार्द्धाङ्गुलीन्नतौ वहिरुपरिपादौ कूर्मपृष्ठसमौ अवस्ता-
चक्रादिभिरलङ्कितौ कुक्कुटाण्डन्तिलाकारं चतुरस्रञ्च मण्डलं सर्वसामान्यलिङ्गानां
मुखान्कतिः चतुर्विधा संबुद्धानां महावज्रधराणाञ्च मुखं कुक्कुटाण्डाकारं
लोचना(दि)देवकन्यानां तिलविलम्बाकारं(?) मैत्रेयादि महाबोधिसत्वानां महा-
वज्रधरवत् मुखं सर्वलम्बोदरक्रोधानां मण्डलाकारं वृत्तमुखं ललितक्रोधानां तु
बोधिसत्ववत् प्रेतादीनां तु चतुरस्रमुखं लावण्यदर्शनं मुखद्वयं चतुरस्रं मण्डलं
मुखद्वयं विकृताकारं समाष्टि प्रसन्नास्य सौम्यनिम्नावलोकनेनोद्भूतं नन्देत्युक्ते(?)ऽधः
कर्त्तव्ये सर्वदर्शिनामिति ।¹³

⁹ जानुवेष्टनमष्टाविंशत्यङ्गुलं in the MSS.

¹⁰ यवाः in the MSS.

¹¹ दधौ in the MSS.

¹² अष्टमभागेनोनानामिका in the MSS.

¹³ Here occur about 15 lines about the images of *Locanā*, *Śrisambara*, *Vajravārāhī*, *Khaṇḍarohā*, *Ḍākinī*, *Lāmā*, *Viravireśvarī*, *Kakmī*(?), *Indra*, *Isāna*, *Upendra*, *Pitāmaha*, *Vemacitri*, *Nirṛti*, *Kuvera*, *Anala*, *Grahas*, *Sūrya*, *Rāhu*, *Ketu*, *Heramba*. As these details are very meagre and as they have no connection with the Buddha images, they have been left out.

तत्र संबुद्धाः करुणाशान्तरसोपेताः वज्रधरमुख सव(र्व)स(श)रीरं नवरसरसाविष्टं
 बोधिसत्वादयस्तु शृङ्गाररषि(सि)का इति प्रस्तार(व): ४ कथितः तस्यामूर्त्तं
 लक्षणं व्यञ्जना व्यञ्जननि (लक्षणानुव्यञ्जनानि) कथ्यते—तदयथा सहस्रारचक्राङ्कित
 पाणिपादतलता १ कूर्मवत् सुप्रतिष्ठितपादता २ राजहंसवज्जालावनद्वाङ्गुलिपाणि-
 पादनात् (राजहंसवज्जालावनद्वाङ्गुलिपाणिपादता) ३ मृदुतरुणहस्तापादता ४
 सु(स)मुच्छ्रितहस्तद्वयपादद्वयस्तन्व (स्कन्ध) द्वयग्रीवाप्रदेशेत्वात् (ग्रीवाप्रभृतीनां)
 समोच्छ्रद(समोत्सद)गात्रता ५ दीर्घाङ्गुलिता ६ आपनयाता ७ बृहद्वज्रगात्रता
 (वृत्तमृदुगात्रता) ८ उच्छ्रष्ट(ग)पादता ९ ऊर्ध्वाङ्गु(ऊर्ध्वग)रोमता १० पण्येयजंघता ११
 प(पा)दुरुवाहुङ्गता(?) १२ कोशगतवस्तिगुह्यता १३ सुवर्णता १४ सूक्ष्मच्छविता १५
 प्रदक्षिणावर्त्त एकैकरोमता १६ उर्णाङ्कितमुखता १७ सिंहपूर्वार्द्धिकायता १८
 सुसंवृत्तस्कन्धता १९ चित्तान्तराङ्गता (चित्तान्तरांसता) २० रसरसाग्रजिह्वचता
 (रसरसाग्रता) २१ न्यग्रोधपरिमण्डलता २२ उष्णीषशिरस्त(स्क)ता २३ प्रभ(भू)त-
 जिह्वता (प्रभूततनुजिह्वता) २४ ब्रह्मस्वरता २५ सिंहहनुता २६ शुक्त(क्ल)दन्तता
 २७ समदन्तता चतुर्भारनिष्कन्तत्वाच्चतुर्दंष्ट्रा विहाय भगवतः २८ अविरलदन्तता २९
 चित्तान्तराङ्गदन्तता (चत्वारिंशदुदन्तता) ३० अभिनीलनेत्रता ३१ गोपक्षनेत्रता
 चेति ३२ द्वात्रिंशलक्षणानि ।¹⁴

व्यञ्जनानुच्यते¹⁵ ताम्रनखता १ स्निग्धनखता २ तुङ्गनखता ३ वृत्ताङ्गुलिता ४
 चित्ताङ्गुलिता ५ अपूर्वार्द्धाङ्गुलिता (अनुपूर्वार्द्धाङ्गुलिता) ६ स्व(सु)निगूढशिरस्त(?)ता ७
 निकुन्थि(निर्ग्रन्थि)शिरस्कता(शिरता) ८ गूढगुल्फता ९ अवियमयादतो
 (अविषमपादता) १० सिंहविक्रान्तगामिता ११ नागविक्रान्तगामिता १२ हंसवि-

¹⁴ Detailed lists of these 32 *Mahāpuruṣalakṣaṇas* occur in various Buddhist texts, both early and late ones, such as *Mahāpadāna* and *Lakkhana suttantas* of the *Dīghanikāya*, *Lalitavistara* and *Mahāvīyutpatti* among others. Some of these *lakṣaṇas* can be plastically and pictorially represented and these were certainly utilised by the early iconographers of the Buddha images, at a period when elaborate iconographic canons, like the present ones being edited here, were not in existence. In the main, the *Kriyāsamuccaya* list of 32 *lakṣaṇas*, tallies with the *Mahāvīyutpatti* list; but differences exist. Thus, one of the minor *lakṣaṇas*, viz., *बृहद्वज्रगात्रता* which is not present among the 32 in the latter, is put among the 32 major ones; again, some *lakṣaṇas* such as *सूक्ष्मसुवर्णकविता* and *अभिनीलनेत्रगोपक्ष* are split up. Again, two at least in this list are obscure, viz., *आपनयाता* and *पादुरुवाहुङ्गता* ।

¹⁵ About the 80 minor signs, similar observation, as above, can be made. There are slight discrepancies here and there between our list and the list given in the *Mahāvīyutpatti*. Moreover, the total number of these lesser signs does not come up to 80; we find here 78 such mentioned, instead of 80.

क्रान्तगामिता १३ ऋषभविक्रान्तगामिता १४ प्रदक्षिणगामिता १५ चारुगामिता १६ अच(व)क्रगामिता १७ ऋजुगात्रता (वृत्तगात्रता) १८ सु(मृ)ष्टगात्रता १९ अनुपूर्वगात्रता २० शुचिगात्रता २१ मृदुगात्रता २२ विशुद्धगात्रता २३ परिपूर्ण-व्यञ्जनता २४ पृथुचारुश्मश्रुता (पृथुचारुमण्डलगात्रता) २५ विशुद्धमे(नि)-त्रता २६ कुमाल(र)गात्रता (सुकुमारगात्रता) २७ अदीनगात्रता २८ उत्सदगात्रता २९ सुसंहनन(सुसंहत)गात्रता ३० सुविभक्ताङ्गप्रत्यङ्गता ३१ चि(वि)तिमिरशुद्धालोकता ३२ वृत्तकुक्षिता ३३ मृष्टकुक्षिता ३४ अभुग्गकुक्षिता ३५ अक्षामकुक्षिता (क्षामोदरता) ३६ गम्भीरनाभिता ३७ प्रदक्षिणावर्त्तनाभिता ३८ समत्तायासादिकता (समन्तप्रासादिकता) ३९ शुचिसमुदाररता (शुचिसमाचारता) ४० व्यपगतिलंकालकालकगात्रता (व्यपगतिलंकालकगात्रता) ४१ तूलसदृशसुकुमारपाणिता ४२ स्तिग्धपाणिलेखता ४३ आयतपाणिलेखता ४४ नात्थायतवदनता ४५ विस्वप्रतिविम्बोपमौष्ठता (विस्वप्रतिविम्बदर्शनवदनता) ४६ मृदुजिह्वता ४७ तनुजिह्वता ४८ रक्तजिह्वता ४९ मेघगर्जिता (त) घोषता (गजगर्जितजौमूतघोषता) ५० मधुरचारुमञ्जुस्वल(र)ता ५१ वृत्तदंष्ट्रता ५२ तीक्ष्णादृष्टता (तीक्ष्णदंष्ट्रता) ५३ शुक्ल(क्त)दंष्ट्रता ५४ समदृष्टता (समदंष्ट्रता) ५५ चतुर्दंष्ट्रा (दंष्ट्रा)विहाय(?) [not in *Mahāvvyutpatti*] अनुपूर्वदंष्ट्र(दं)ष्ट्रता ५६ तङ्क(तुङ्क)नासता ५७ शुचिनासता ५८ विशालनयनता ५९ चितपङ्कता ६० सितसितकमलदल(सकल)नयनता ६१ आयतभ्रूता ६२ शुक्लभ्रूकाता (श्लक्ष्णभ्रूता) ६३ स्निग्धभ्रूकाता ६४ समरोमभ्रूकाता ६५ पीनायतभुजता (पीनायतकर्णता) ६६ समकर्णता ६७ अनुपहतकर्णेन्द्रियता ६८ अपरिस्नानललाटता (सुपरिणतललाटता) ६९ पृथुलललाटता (पृथुललाटता) ७० सपरिपूर्णोत्तमाङ्गता (सुपरिपूर्णोत्तमाङ्गता) ७१ भ्रमरसदृशके(श)ता ७२ चितकेशता ७३ शुक्ल(श्लक्ष्ण)केशता ७४ असंलुदि(लि)-तकेशता ७५ अपरूपकेशता ७६ सुरभिकेशता ७७ शीवत्सस्त्रिकनद्या(न्या)वर्त्तक(ल)लितपाणिपादतलता चेष्टितं(?) विविधपुण्योपचितकुशलमूलत्वात् पूर्वपूर्वजन्मशु(सु) भगवतोऽशीतिव्यञ्जनान्युक्तानि धर्मशाखा(स्त्र)सूत्रान्तं चोक्तानि भग(व)तोऽशीतिलेखानुलक्षणानि तत् यथा यस्य मञ्जुश्रीरशीतिव्यञ्जनानुप्रविष्टः पुण्यस्कन्धः तेनैव पुण्यस्कन्धेनानेककोटीनि पूनः(?) शतसहस्रगुणितेन तथागतस्य पाणिपादतले स्वेकं लक्षणं निष्पद्यते एवं प्रत्येकं लेख्यां सुलक्षणं भवति अशीतिलेखानुलक्षणानि तथागतस्य पाणिपादतले स्वभिनिष्पद्यते तद् यथा क्वत्तं ध्वजं श्रीवत्सं माला अङ्गुष्ठं मुकुटं गदा कुम्भं गजं हरं (ह्रिं ?) व्याघ्रं गरुडं मकलं(रं)

मत्स्यं कच्छपं मयूरं कलविङ्कजीवं(?) जीवकं चक्रवाकं शुक्रं हंसं कपोतं
 पर्वा(?) महीदधिः धेनुं गवयं(?) नागं ऋषभं पर्वतं वित्त्वपादं ऋक्षमृगं मणिरत्नं
 वरशंखं चक्रं धेनुः(?) शत् मिश्रैर्मिश्रक(?) रूपकाणि बहुधा दृष्ट्वा जने(?) निक्षिपेत्
 वंशोदितं (?) रसिद्धिरोगजननाग (?)...न्विते स्थापिते तथा च वस्त्रे केशादिकं कृत्वा
 स्वयं भुक्तुमुमेन(?) तु अमिताभेन सन्निध्यामुच्येत् पटमुत्तमं प्रज्ञोपाय समायोगात्
 हृदि धू(ध्या)त्वा तु मन्त्रवित् लिखनीयदेवताया मन्त्रेणाष्टशतेन वै मन्त्रपि(?)त्वा पटं
 कार्यं सवसंपतुस्त्रावहमिति (सर्वसम्पत्सुखावहमिति) दार्वादि गत(?)
 शल्लोद्धरणविधिः ।

GLOSSARY AND ADDITIONAL NOTES.

(i)

Āṅguli : The unit in Indian lineal measurement. It is of two kinds, viz., (1) absolute (*mānāṅgula*) and (2) relative (*mātrāṅgula*). For a full discussion about it refer to pages 25-33.

The observation made by me in lines 12-16 of page 33, to explain the difference between the Sanskrit text and its Chinese translation about the face-length of Buddha images (Sanskrit— $13\frac{1}{2}$ *añ.*; Chinese— $12\frac{1}{2}$ *añ.*) should be modified. The evidence supplied by the actual measurement of some Buddha images of different periods (see Appendix B) shows that the length measurement of the face of many early Buddha icons closely approximated to $13\frac{1}{2}$ *dehāṅgulas*; so, the words *sārdḍha-trayodaśīmātrā* in verse 2 of our text do not seem to be a late interpolation. *Śl.* 1 & fol.

Āyāma : Length; its other equivalents are *āyata* and *dīrgha*. *Śl.* 4.

Bandha : Tendons. P. 9, l. 7.

Bāhu : Upper arm. *Śl.* 24.

Bodhisattva : A class of divinities in the *Mahāyāna* and *Vajrayāna* theology, who, though eminently capable of attaining Buddha-hood, will not aspire after it for the benefit of the created beings. P. 9, ll. 8-9.

Cibuka : Chin. *Śl.* 3.

Citāntarāmsa : The space between the shoulders on the back (*aṁsa*) is raised; this physical feature is one of the signs of a great man. *Śl.* 23.

Dakṣiṇāvarta-mūrdhaja : Hair (*mūrdhaja*) curling from left to right; one of the *mahāpuruṣalakṣaṇas*. *Śl.* 16.

Dr̥ṣṭi : Same as *dr̥ktārā* of Varāhamihira which has been explained by Utpala as 'madhyabartinī kumārī,' i.e., the pupil (?) inside the eye. *Śl.* 11.

Gojī : The short vertical dimple below the septum on the middle of the upper lip; other variants—*gocchā* (*Bṛhat Saṃhitā*), *gocī*, etc. *Śl.* 8.

Grīvā : Neck. *Śls.* 22-23.

Gulpha : The bony protuberance on the ankle. In Sanskrit lexicons, these synonyms of the word are given—*pāda-granthi*, *caranagranthi*, etc. *Śls.* 41 & 44.

Hanu : Jaw; the portion of the face below the cheek; cf. the explanation of this term in *Śabdakalpadruma* : *kapoladvaya-paramukhabhāgaḥ hanuḥ*. *Yatra jambhākṣyā dantā jāyante iti Subhūtiḥ*. *Hanti kaṭhoramapi dravyaṃ hanuḥ nāmnīti uḥ*. *Śl.* 5.

Jaṅghā : Shank—the portion of the leg from below the knee-cap to just above the bony protuberance (*gulpha*) on the ankle. *Śl.* 43.

Kakṣa : The root of the upper arm; *kakṣapuṭa* is armpit.

Kapola : Cheek. *Śl.* 4.

Kaphoṇi : Elbow. *Śl.* 25.

Karavīra : The inside red flesh in the near (nose-end) corners of the eyes. Utpala gives *dūṣika* as its synonym. *Śl.* 13.

Karṇalatā : The leaf of the ear—i.e., the whole ear (measured lengthwise). *Śl.* 20.

Karṇāvarta : Earhole. *Śl.* 18.

Kāya : (1) Body; (2) image; (3) length. P. 9, ll. 4-5.

Keśasthāna : Scalp. *Śl.* 1.

Lekhā : Lines [*Lekhā-paṅktiḥ iti Medinī*]; or signs, marks, etc. *Śl.* 27.

Maṇibandha : Wrist. *Śl.* 30.

Mātrā : (Here) measuring unit, i.e., an *aṅgula*; thus *mātrika* means measuring one *mātrā* or *aṅgula*. *Mātrāṅgula* is different in its connotation from *Mānāṅgula* (for details, refer to my notes on *aṅgula*). *Śl.* 2.

Medhra : Penis; male organ of generation. *Śl.* 38.

Nāsāvaṁśa : Nasal septum ; or nasal bridge as the lexicons put it. In the latter case, the rendering of this word in the English Translation of our text and our note on it will have to be modified. *Śl.* 10.

Nāsikāpuṭa : Nostrils. *Śl.* 13.

Netrakośa : Socket of the eye. *Śl.* 12.

Nirgama : Orifice. P. 9, l. 7 ; *Śls.* 6 & 8.

Nyagrodhaparimaṇḍala : A human figure whose full height is equal to its width across the chest, along the line of the arms fully outstretched. Here, the unusual width of the chest and the excessive length of the arms are emphasised.

Addl. Notes.—*Nyagrodhaparimaṇḍala* type of human body was regarded as perfectly symmetrical by the Indians. The words, *mān'-unmāna-ppamāṇa-paṭīpuṇṇa-sujaya-savv'-aṅga-suṇḍar'-aṅgaṃ* occurring in the description of Mahāvīra's body (*Kalpasutra*, ed. Jacobi, p. 35) have been translated by Jacobi as 'a boy on whose body all limbs will be well-formed, and of full volume, weight, and length' (*S. B. E.*, XXII, p. 221). Mahāvīra is further described as 'having a body perfectly symmetrical, the son of symmetrical mother, and the most symmetrical of his family' (Stevenson, *The Kalpasutra, and the Navatattva*, p. 81). Evidently in all this, the above type of human body is referred to. This view is corroborated by the fact that one of the attributive epithets applied to the inhabitants of the Śvetadvīpa which was visited by Nārada has this significance. These dwellers of the Śvetadvīpa are described as *sama-mānonmānāḥ* (*Mahābhārata*, Vangavāsī ed., Ch. XII, 335, 10) which can only mean 'One whose height and width are the same' (needless to say, the 'width,' here, should be explained in the same manner in which it has been explained in the case of the word *nyagrodhaparimaṇḍala*). Nīlakaṇṭha wrongly explains this word in his commentary when he writes, *mānaśc-onmānāscopamānaśca samau yeṣāṃ te*, for there

can be no question of the *upamānas* (the measurements of the interspaces) being the same as the *māna* (width) and *unmāna* (height) of a human body. It seems that the words *māna-unmāna-ppamāna* in the Jaina texts should be correctly translated as 'a body whose *māna* and *unmāna* are full and equal (*ppamāna*; the word is evidently not used in its technical sense here). The exact significance of the term *nyagrodhaparimaṇḍala* was not lost sight of even at a late period, when it was used to denote one of the characteristic features of a *Mahāpuruṣa*. Thus, Kṛṣṇadās Kavirāj while describing the figure of Mahāprabhu Śrī Caitanya, correctly explains this term in these lines :—

তপ্তহেমসমকান্তি প্রকাণ্ড শরীর ।
 নবমেঘজিনি কণ্ঠধ্বনি যে গম্ভীর ॥ ৩২ ॥
 দৈর্ঘ্য বিস্তার যেই আপনার হাতে ।
 চারিহাত হয়ে মহাপুরুষ বিখ্যাত ॥ ৩৩ ॥
 অগ্রোধপরিমণ্ডল হয়ে তার নাম ।
 অগ্রোধপরিমণ্ডল তনু চৈতন্য গুণধাম ॥ ৩৪ ॥
 আজানু লম্বিত ভুজ কমললোচন ।
 তিলফুল সম নাসা সুখাংশু বদন ॥ ৩৫ ॥

(*Caitanyacaritāmṛta*, ādi, 3, 32-5.)

'The colour of his (Caitanya's) large body resembles that of the molten gold; his voice is deeper even than the rumble of fresh clouds. Those who are *mahāpuruṣas* measure 4 cubits, both length and breadth-wise, according to their own cubits; such men are known as *nyagrodhaparimaṇḍala* and the body of Caitanya, the receptacle of all qualities, was of this type. He had arms extending down to his knees, eyes like lotuses, a nose like *til* (sesamum), flower and a face like the moon.' The above passage in the *Caitanyacaritāmṛta* has been thus commented on, in the commentary : 'দৈর্ঘ্য ও প্রস্থে আপনার হাতে চারি হস্ত পরিমিত দেহকে প্রকাণ্ড শরীর বলে ও অগ্রোধপরিমণ্ডলও বলে । মহাপুরুষের একটা চিহ্ন । ফলিত কথা এই আজানুলম্বিত বাহু হইলেই প্রকাণ্ডশরীর হয় ।' To

translate this passage freely : ' A body which measures 4 cubits (according to its own cubit) both in its length and breadth (compass of its arms) is called *prakāṇḍaśarīra* as also *nyagrodha-parimaṇḍala*. It is one of the signs of a great man. Really speaking, one whose arms reach down to his knees is called *prakāṇḍaśarīra*.' P. 9, l. 4.

Parigraha }
Parikṣepa } : Measurement of the circumference or peri-
Parīṇāha } phery. Śl. 32 ; Śl. 30 ; Śls. 21 and 41.

Pārṣṇī : Heel. Śl. 45.

Parva : Digit. Śls. 27-29.

Prabāhu : Forearm. Śl. 24.

Pramāṇa : Measure (in general); but, in iconometry, it more particularly means 'the width measurement,' its other synonyms being *vistāra*, *tāra*, *strti*, *viśrti*, *viśrtam*, *vyāsa*, *visārita*, *vipula*, *tata*, *viṣkambha* and *viśāla*. P. 9, ll. 7-8 ; Śl. 1.

Samudgaka : Eye ball. Śl. 12.

Samyak sambuddha : *Sammāsambuddha* (in Pali) applied to the great Buddha who is the thorough master of all true knowledge. Colophon.

Sandhi : Joints. P. 9, l. 7.

Sandhibandha : Tissues of joints. *Sandhibandhanam* means a 'ligament,' *tendon* or 'nerve.' The sense of the term in Śl. 42. is not clear.

Śiromaṇi : Crest-jewel. Śl. 15.

Skandhāṃsa : The shoulders. Śl. 23.

Śṛkkaṇī : The lateral ends of the mouth. Śl. 6.

Śrotas : Aperture (of the nose) ; thus, nostril, here. Śl. 9.

Sugata : An epithet of Buddha. P. 9, l. 7.

Tārā : The pupil of the eye—the black ball of the eye, distinct from *dṛṣṭi* and *samudga* which seem to be included in it. Śl. 11.

Uccheda : The measurement of the height or thickness ; its other synonyms are : *bahala*, *ghana*, *miti*, *utcchrāya*, *tuṅga*, *unnata*, *udaya*, *uccha*, *niṣkrama*, *niṣkr̥ti*, *nirgama*, *nirgati* and *udgama* (T. A. G. Rao). P. 9, l. 7 ; Śl. 5, etc.

Ūrṇā : A circle of hair between the eye-brows. Śls. 14-15.

Uṣṇīṣa : (1) A turban ; (2) a small truncated cone projecting from the centre of the skull ; a cranial protuberance (a later significance). *Uṇhīsasīsa* in the early Pāli texts signified a head whose outline was like that of an expanded umbrella. Did *uṣṇīṣa*, at any time during its early use, denote 'an umbrella,' from its root meaning 'a sunshade,' 'a protection from the sun?'

Rai Bahadur R. P. Chanda, B.A., while discussing the problem of the hair and *uṣṇīṣa* on Buddha heads, opines that *uṣṇīṣa-śīrṣa* means a turban-head, i. e., 'a head which is either round in form like a turban or has the appearance of a head wearing a turban even when bare on account of a strip of muscle covering the upper part of the forehead' (*I. H. Quarterly*, September, 1931, p. 672). He takes the early Kuṣāṇa Buddha heads of Mathurā as representing the latter type and according to him 'the elevated part reaching from the root of the right ear to that of the left is nothing but the plastic representation of the *māṃsapātala* spoken of by Buddhaghosha' while commenting on the *lakṣaṇa uṇhīsasīsa* in his *Sumaṅgalavilāsinī*. But, as I fully pointed out elsewhere (*I. H. Quarterly*, September, 1931, pp. 505-07), the raised portion of the forehead from the hair line upwards in these Buddha heads simply represents the thickness of the smooth hair drawn up close and tight over the scalp into a single thick tress. What Buddhaghosha actually means by *māṃsapātala* which covers the *whole* of the forehead is that the forehead is full, fleshy and convex in appearance, there being no depression in it as in those of the ordinary mortals. That this was the significance put by him upon this word is proved if we refer to his comment on another *mahāpuruṣa lakṣaṇa*, viz., *cīṭa-taraṃsa*, where also it is used. We quote this in full to elucidate

our point :—*Citantaramso ti antaramso vuccati dvinnam kotthānam antaram.* *Tam citam paripunnam antaramsam assā ti citantaramso.* *Aññesaṃ hi tam thānam ninnam hoti, dve pītthikotthāsā pāṭiyekkam paññāyanti.* *Mahāpurisassa pana kaṭito paṭṭhāya maṃsapāṭalam yāva khandhā uggamma samussita-suvaṇṇāphalakam viya pītthim chādetvā patitṭhitam* (I. H. Quarterly, Dec., 1929, *Sumaṅgalavilāsini*, p. 75). Thus, the manner and the context in which the word *maṃsapāṭala* is used by Buddhaghosha, here (as well as in his comment on *uṇhīsaṣisa*), leave little doubt as to the exact significance of this word and we shall not be justified in holding the view that Buddhaghosha refers to an *extraneous* strip of flesh over the whole of the forehead from the right ear to the left ear or over the whole spinal cord from the waist up to the shoulders, of a *mahāpuruṣa* or Buddha, when he uses the word *maṃsapāṭala*. It was compared by Buddhaghosha to the royal turban (*uṇhīsapatṭa*) in one case and to a raised gold tablet (*samussita-suvaṇṇāphalaka*) in the other, in order to emphasise the full fleshy feature of particular portions of Buddha's body. Buddhaghosha was very fond of using similes and metaphors to explain himself clearly and most of these *lakṣaṇas* are compared by him to one or other object in his commentary ; thus, while commenting on the *lakṣaṇa unṇā* between the near ends of the eyebrows of Buddha, he compares it with as many as three things, viz., (1) *suvaṇṇāphalakamajjhe ṭhapitarajatabubbulakam*, (2) *suvaṇṇaghaṭatonikkhamamānā khīradhārā*, and (3) *aruṇappabhārañjite gaganappadese osadhitārakā* (op. cit., p. 77). P. 9, l. 6 ; Śl. 1.

Vistāra : The measurement of the width ; for its other equivalents see under *pramāṇa*. P. 9, l. 7 ; Śls. 9, 10, etc.

Vṛṣaṇa : Testes. Śl. 39.

Vyāma : The measurement, along the chest of the body, from the tip of the medius of the one hand to the same of the other, when both the arms are fully outstretched ; the compass of the arms. P. 9, ll. 4-5.

(ii)

Of the 32 greater signs and 80 lesser signs, the following are mentioned in our text :—

(In alphabetical order.)

Cakrāṅkitapādatalaḥ.

Cakra, *Śaṅkha* and other auspicious marks on the palm.

Catvāriṃśaddaśanaḥ.

Chatrākāra-śiraḥ.

Chatrākāra-skandhaḥ.

Citāntarāṃsaḥ.

Dakṣiṇāvartamūrdhdajaḥ.

Gūḍhāsthī.

Gūḍha-gulphaḥ.

Gūḍha-śiraḥ.

Kūrmaprṣṭhasamapādaḥ.

Mahāsimhahanuḥ.

Nīlamūrdhajaḥ.

Nyagrodhaparimaṇḍalaḥ.

Śiromaṇiḥ.

Sukumārapāṇipādatalaḥ.

Supraṭiṣṭhitapādaḥ.

Tāmranaḥkaḥ.

Ūrṇā (keśaḥ).

Uṣṇīṣa (śiraṣkatā).

(iii)

Explanatory Notes to the Plates.

Frontispiece : Standing Buddha, now in the Provincial Museum, Lucknow. It hails from Kaṭra mound, Mathurā and like all other Mathurā sculptures is carved out of red sandstone.

There is an inscription on the pedestal of the image, from which we learn that it was dedicated by the nun Jayabhaṭṭā in the Gupta year 230 (549-50 A.D.). The image, though not one of the finest specimens of the Gupta period, is iconographically interesting. It has an elaborately decorated halo behind its head and torso, *uṣṇīṣa* with well-arranged short *dakṣiṇāvarta* curls over it and the head, *ūrṇā* in the shape of a tiny circular mark (not a raised mole—but an outline drawing of a circle; this is the way in which this *lakṣaṇa* is depicted in the very few Buddha figures of the Gupta period where it is present; for a few other known Gupta specimens with this mark, compare my notes on *Ūrṇā*) just above the junction of the two eyebrows, full garments (*tricīvara*) of a monk, with raised, parallel ridges of heavy folds, covering both the shoulders. It has its right hand in the *abhaya* pose, the left holding the hem of the *saṅghāṭi* falling down in heavy folds below it. The right palm bears some interesting peculiarities (these cannot be easily distinguished in the reproduction). There is an elliptical wheel or lotus in its middle (not usually found in the Buddha specimens of the Gupta period). The space between the thumb and the index finger and that between the ring and the little fingers bear criss-cross lines showing that the artist intended to depict, in this manner, the *jāla-lakṣaṇa* which, according to him, signified that the fingers of the Great Man were really connected by a net and not a web. I know of no other Buddha image (with one probable exception—a small Buddha figure, 1' 7½", in the Sarnath Museum; Sahni, *Sarnath Museum Catalogue*, p. 106, B(c) 113—the peculiarity has not been noticed by the author) where this feature is present. One other interesting feature of this relief should be noticed. In the case of some Gupta Buddhas, usually standing, as here, the whole slab out of which the image was to be carved, was divided into three unequal sections—one consisting of the halo on which the head, the upper arms and the upper part of the torso of the figure were made to rest, the next in which the portion of the body

down to the knee was carved, and the last containing the obtuse-angled pedestal on which the foreleg, feet and the lower section of the *antaravāsaka* and the cup-shaped *saṅghāṭi* were done in high relief. Thus in a very skilful manner, the artist while not making his image fully in the round, attempted to give this specious appearance to a sculpture which was in reality a production in a very high relief. An interesting iconometric datum is also supplied us by this image. Its whole height (including *uṣṇīṣa*) is 1,045 mm. Now, if we divide 1045 by 120, we get 8·7 (other decimal places are left out) which is its *dehāṅgula* unit. Multiplying 8·7 by 13·5 (*sārdhattrayodasī-mātrā mukha*) we get 117·45 which ought to be the length of its face. Now, when measured, the actual face length of this figure appears to be 117 mm. which also is the width of its face. So, here we see a remarkable conformity between the theory and the actual practice. I measured the width of the middle digit of its medius and found it to be 12 mm. So, that could never have served as the unit of this image.

Plates 1 and 2.—These are copied from two full-page drawings in the Chinese work in which our text has been translated and commented on. The sections in which these two outlines of Buddha images are divided do not appear to have been drawn to scale. I am indebted to Dr. Kalidas Nag of the Calcutta University for his kindly permitting me to make some use of the Chinese work which was brought by him from China, a few years ago. Dr. P. C. Bagchi is now engaged in a detailed study of the Chinese commentary of our text.

ERRATA

The word अङ्गुल has been misprinted in many places in the Text (such as, p. 16, l. 7 ; p. 11, ll. 1-3 and 10 ; p. 12, ll. 1-2, 6 and 8 ; p. 13, ll. 5 and 11 ; etc.) and the notes (such as, p. 27, l. 26 ; p. 33, l. 21 ; etc.) as अङ्गल ; it should always be read as अङ्गुल ।

P. 9, l. 6, read संस्थितोष्णीषत्वादि, for संस्थितोष्णीषेत्यादि ।

P. 12, f. n. 6, l. 2, read -च्चापाकारं, for -च्चापाकारं ।

P. 19, f. n. 16, l. 5, read सर्वदर्शिनाम्, for सर्वदर्शिना ।

P. 28, l. 10, read नवमेऽंशके, for नवमेऽं केश ।

P. 36, l. 4, read ऊर्णा, for उर्णा ; the English transliteration of the term should always be *ūrṇā*.

P. 38, ll. 14-15, read कृत्ताकारं शिरस्कन्धं संस्थितोष्णीषत्वादि, for कृत्ताकारः शिरःस्कन्धां संस्थितोष्णीषेत्यादि ।